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A Readers' Guide to Irish Fiction

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BY

STEPHEN J. BROWN, S.J.

"Books may be likened to a glass in which the face of society is minutely reflected."—COWPER

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PREFACE

THE present GUIDE TO IRISH FICTION is intended by the author as the first part of a work in which it is hoped to furnish notes on books of all kinds dealing with Irish subjects.

Before explaining the scope of this section of the work it may be well, in order to forestall wrong impressions, to say at once what it is *not*. In the first place, then, it does not lay claim to be a bibliography. By this I do not mean that I am content to be inaccurate or haphazard, but simply that I do not aim at exhaustive completeness. In the second place, it is not a catalogue of books *by Irish writers*. Lastly, it does not deal exclusively with books printed or published in Ireland.

The author's aim has been to get together and to print in a convenient form a classified list of novels, tales, etc. (whether by Irish or by foreign writers), bearing on Ireland —that is, depicting some phase of Irish life or some episode of Irish history—and to append to each title a short descriptive note.

Two things here call for some explanation, viz., the list of titles and the descriptive notes.

As to the former, I have, with some trifling exceptions, included everything that I have been able to discover, provided it came within the scope of the work, as indicated

above. It has been thought well to do this, because a vast amount of fiction that, from an artistic or from any other point of view, is defective in itself may yet be valuable as a storehouse of suggestion, fact, and fancy for later and better writers. For was it not worthless old tales and scraps of half-mythical history that held the germs of "Hamlet" and "Macbeth," "King Lear" and "Othello"? There remains, indeed, a large class of novels and tales that, so far as one may judge, can serve no useful purpose. It may be thought that with such books the best course to pursue is to allow them to pass into merited oblivion. But it must be remembered that booksellers and publishers will naturally continue to push such books because it is their business to do so, and the public will continue to buy them because it has ordinarily no other means of knowing their contents than the publisher's announcement, the title, or—the cover. A "Guide" would, therefore, surely shirk an important portion of its task if it excluded worthless books, and thereby failed to put readers on their guard.

Next, as regards the descriptive notes: there are three points which I should wish to make clear—the source of the information contained in these notes; their scope, that is, the nature and extent of the information with which they purpose to furnish the reader; and, thirdly, the tone aimed at throughout the work.

Information about the books has been obtained in various ways. A considerable number have been read by the author. Indeed, there are few writers of note

included in the Guide about whose works he cannot speak from first-hand knowledge. Of the books that remain the great majority have been specially read for this work by friends, and a full account of the same written by them according to a formula drawn up for the purpose. In all cases, except in a very few—and these have been indicated —the wording of the final note is mine. In the few cases referred to, printed reviews or notices of the books have been drawn upon, the source of the note being mentioned in each instance.

A word about the *scope* of the notes. My chief object in undertaking this work was to help the student of things Irish. This object determined the character of the notes. A few years ago there appeared in Belgium an excellent work, entitled *Romans à lire et Romans à proscrire* (Cambrai: Masson), by the Abbé Bethléem, which has since passed through many editions. In this work novels are classed *au point de vue moral*. In the rare cases in which the books included in my list contain matter objectionable from a moral or a religious standpoint, I have not hesitated to remark the fact in the note. This was, however, but a small part of the task. It will be clear, likewise, from what has been said that my object is not to attempt *literary* criticisms of Irish fiction. Such literary appreciations are to be found in other works already published, accounts of several of which will be found in the Appendix. True, a certain amount of criticism is often needed lest the account given of a book should be misleading, but it has been avoided wherever it did not seem to further the main

purpose. This purpose, let me repeat, is, above all, to give *information* to intending readers. I have therefore endeavoured, as well as might be, in the small space available, simply to give a clear idea of the contents of the books. In a good many cases I have further attempted an appreciation, or rather a characterization, of the book in question, but this was not always possible nor, indeed, necessary.

Of the tone adopted in these notes little need be said. I did not consider that it would further my purpose to aim at that literary flavour and epigrammatic turn of phrase affected, and with reason, by reviewers in many periodicals. Moreover, to do so would have been inconsistent with brevity. Then, I must disclaim all intention of saying "clever" things at the expense of any book, however low it may deserve to be rated. I have avoided, too, the technicalities of criticism, even words so tempting as "psychological." Lastly, I trust the little work has not been rendered suspect to any class of Irishmen by the undue intrusion of religious or political bias.

Apology might well be made here for the defects of the work. They will, I fear, be but too evident. But it should be borne in mind that, with the exception of Mr. Baker's works, to which I cannot sufficiently acknowledge my indebtedness, I have had no guide upon the way, since no writer, so far as I am aware, has hitherto dealt in this way with Irish fiction as a whole.

It may be asked, for whom especially this book is meant? In the first place, I hope it may be useful to the general

reader who wishes to study Ireland. Next, it may help in the important and not easy task of selection those who have to buy books for any purpose, such as the giving of presents, the conferring of prizes in school or out of it, the stocking of shops and libraries—in other words, booksellers, library committees, heads of schools and colleges, librarians, pastors, and many others. Again, it may be of some service to lecturers and to popular entertainers. I have some hopes, too, that coming writers of Irish fiction, from seeing what has been done and what has not yet been done, may get from it some suggestions for future work. It may even help in a small way towards the realization of a great work not yet attempted, the writing of a history of Anglo-Irish literature.

Clongowes Wood College,
Co. Kildare, *August*, 1910.

The following additional explanations seem necessary.

Further information about some of the authors has been given in a series of *general notes* arranged alphabetically according to the author's name, and placed before the Appendix.

The *place of publication* has always been mentioned except in the case of books published in Dublin and London.

Prices of books vary greatly. For a long time new original fiction was regularly published in three volumes at 31*s.* 6*d.* In recent years the usual published (non-net) price has been 6*s.* But of late there is a growing tendency to bring them out at various lower prices, 6*d.*, 7*d.*, 1*s.*, 2*s.*, 3*s.*, etc. Reprints and new editions come out at all prices up to 6*s.* Only the price *in cloth* is here given.

Dates in square brackets indicate dates of first publication.

Other dates, unless where stated to the contrary, indicate those of the most recent edition that the author knows of.

Sizes of books I have tried to indicate whenever they differ from the usual crown 8vo, i.e., 7½ × 5 in.

It would be useful to mark off *out of print* books, but works of fiction get out of print and new editions are brought out so rapidly, that it was hopeless to attempt the task of so marking them.

I have been obliged to include without notes a certain number of books because the value of the information about them that might have been obtained would hardly have compensated for the long delay that this would have meant. *The author will be most grateful to any reader who will be kind enough to supply information about books left unnoted.*

ACKNOWLEDGMENTS

My best thanks are due, in the first place, to the authorities of Clongowes Wood College, without whose constant aid and encouragement my task would have been impossible.

Next, I wish to thank those publishers who courteously sent me copies of a number of their books, viz., the Irish publishers, Messrs. Gill; Duffy; Sealy, Bryers and Walker; Maunsel; and Blackie: and the London publishers, Messrs. Macmillan; Nelson; Methuen; Dent; Chatto and Windus; Burns and Oates; Sands; Blackwood; Nutt; Elliot Stock; and Smith, Elder. I should like to give greater prominence to the publications of these firms. The plan of this book prevents me from doing so, but I may say that this little work, which will, I hope, help to make known their books, could not have appeared but for their generosity.

To those who, as already mentioned, have aided in the work by reading books and supplying information about them, my sincerest thanks are hereby tendered. I should be glad, if it were possible, to express here my obligations to each individually, but I must, for obvious reasons, limit myself to this general acknowledgment. There are, however, some whom, on account of special obligations on my part, I shall have the pleasant task of thanking by name. To Mr. E. A. Baker, M.A., D.Litt., Librarian of the Woolwich Public Library, I am indebted both for kind permission

to quote from his books and for constant advice and suggestion given with the greatest cordiality. To Dr. Conor Maguire, of Claremorris, I owe most of my notes of books on Irish Folk-lore, and to Mr. Edmund Downey, the well-known author and publisher, notes on Lever's books, together with many useful suggestions. Mr. Francis J. Bigger, M.R.I.A., of Belfast, the always ready and enthusiastic helper of every Irish enterprise, has aided me with valuable advice and no less valuable encouragement. Mr. J. P. Whelan, Librarian of the Kevin Street Public Library, Dublin, has rendered me every assistance in his power. Dr. J. S. Crone, of London, Editor of the *Irish Book Lover*, has on several occasions kindly opened to me the pages of his periodical. Lastly, I must acknowledge here, with sincere thanks, much help of various kinds given me by many members of my own Order, and notably, Rev. M. Russell, S.J., Rev. M. Corbett, S.J., Rev. P. J. Connolly, S.J., and the Rev. J. F. X. O'Brien, S.J.—the last of whom very kindly undertook the tedious labour of revising my proofs.

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ABBREVIATIONS

c. (before dates)	= approximately.
o.p.	= out of print.
n.d.	= no date printed by publisher.
sqq.	= and following (years or pages).
ed.	= edition, edited, editor.
q.v.	= which may be referred to.
N.Y.	= New York.
I.M.	= *Irish Monthly*, edited by Rev. M. Russell, S.J.
I.E.R.	= *Irish Ecclesiastical Record.*
N.I.R.	= *New Ireland Review.*
T. Lit. Suppl.	= The Literary Supplement of the *Times.*
I.Lit.	= the publication *Irish Literature* described in the Appendix.
Reade	= *The Cabinet of Irish Literature* (see Appendix).
C.T.S.I.	= Catholic Truth Society of Ireland.
S.P.C.K.	= Society for the Promotion of Christian Knowledge.
R.T.S.	= Religious Tract Society.
Krans	= *Irish Life in Irish Fiction*, by H. S. Krans (see Appendix)

IRISH FICTION

I—Historical Novels

Of late years much has been written in disparagement of the historical novel. Such a writer, for instance, as Sir Leslie Stephen goes so far as to condemn it altogether, as being either "pure cram or pure fiction." Professor Brander Matthews has written in a similar strain. And the prejudice against it has become pretty widespread. It may be well, therefore, to preface such a list as this with a few words in favour of this class of fiction.

We might say in general of good historical fiction what Professor Saintsbury has said of *Quentin Durward*, that it is "the most purely refreshing of all reading because of its conjunction of romance and reality." But I pass over the question of what the story gains by being interwoven with the real events and personages of the past. I shall dwell rather on what history gains by taking fiction as its ally.

In the first place fiction, in the hands of a master, does with comparative ease what the historian attains to but seldom and imperfectly—it makes history *live again* to the imagination of the reader.[1] With all their endeavours to paint the manners and customs of past epochs, historians, even such as Macaulay or Green or Taine, must, after all, deal mainly with the destinies of peoples, governments and parties. When they deal with men it is rather as factors in the march of great events than as individuals working out their own destinies. They may pause to paint for us portraits of such men, yet they give us, after

[1] "The young," says Mr. Baker in his *Guide to the Best Fiction*, "must get a *living* idea of the past before they can get a correct one." And he is of opinion that, from an educational point of view, "even a fourth-rate historical novel may have ample excuse for existence."

all, little better than a catalogue of qualities.[1] But in fiction the great man lives out his life before us like any common mortal. We see king and statesman, conqueror and popular leader, as it were off the stage and stript of all "property" trappings. Moreover, we see how the common man, with whom History has no time to linger, plied his daily task in far-off times, and met the joys and sorrows that fall to the lot of all. And hereby we view in a new light the events with which histories deal. For we can watch how they affect, not those great abstractions, a government or a party, but the lives of the common people, the interests of what nowadays we call "the man in the street."

Moreover, to the realization of even the great events of history, historical fiction may contribute in a way that no history—certainly not the histories that we usually read in schools—can do. For the historical novel may be said to bear to history proper much the same relation that an historical play or a pageant does to a collection of antique armour in a museum. For the antiquarian and the specialist, the scientifically-arranged specimens may possess, no doubt, a higher value. But it is to be thought that the average man would gain more living knowledge of the past from Julius Cæsar or Henry VIII. effectively staged, or from such a spectacle as, say, the Welsh National Pageant, than he could even from many weary, though doubtless profitable, hours in the halls of the National Museum.

But there is more in history than the chronicling of past events and the picturing of past scenes. We can study in its pages the working out of those motives and principles and ideas which, because they are the outcome of our human nature, are at work still in the world of to-day. Now the novelist, if he can truly portray human nature at all, can surely help us here. It is surely not impossible for him to call up before us vividly the passions

[1] Clearly this would not apply to some of the greater and more ample histories, still less to the great biographies. Yet how many of these "Lives" fail wholly to call up before us the living man.

and enthusiasms that swayed men's minds, say, in the days of the Renaissance or the Revolution, or, to come nearer home, in the Ireland of 1642 or of 1798. All these passions and enthusiasms, but little changed, are with us still, though working in new conditions. Reflection on their influences and fruits in the past may give us many a clue for guidance amid the confusion of warring motives and ideas in our own days. Thus fiction may aid history to fulfil the higher rôle, nowadays so often denied to it—the interpretation of the present by the past.

If there be any truth in these considerations it would be hard to overrate the importance of stocking well the libraries of our schools with Irish historical novels—at least if we have any care for the national spirit of young Ireland. For, whatever may be said about maturer years, certainly when the mind is fresh and impressionable, more vivid and often more lasting impressions are made by fiction read out of school hours than by facts learned within them. And if these impressions are to be gained for Ireland there is little else besides historical fiction that can do the work. A glance at the table of contents of this guide will show the reason. An Anglo-Irish literature national in sentiment and specially written for boys hardly exists. On the other hand, boys do not as a rule care for tales of peasant life, nor for folk-tales, nor for the great bulk of novels of present-day Irish life ; they soon get beyond fairy tales, and have not been taught to read with zest Gaelic hero-legend and romance. There remains little else besides the historical novel.

More than fifty years ago Thomas Davis wrote to his friend Maddyn : " I wish to heaven someone would attempt Irish historical fiction." Since then much has been done, though, perhaps, little that is really great and lasting. From the following list it will be seen how many gaps are left to be filled, what rich veins remain to be worked, by coming writers of Irish fiction.

For the accomplishment of Thomas Davis' wish we may look with hope to the rise of a new school of Irish fiction which shall tell the story of Ireland in her ancient

language. For the abandonment of the ancient tongue, and the accompanying neglect of all things Gaelic which marked the nineteenth century, has had this among its other lamentable consequences, that generations of Irish writers were cut off from the national traditions as transmitted in the national literature, and that thus they wholly failed to comprehend the Gaelic mind and its outlook upon things at any given period of the past. Gaelic Ireland further back than '98 was to them a sealed book, and their efforts to portray it could have but little real value. The field lies open to those who shall have re-steeped themselves in the traditions of the Gaelic past.

BEFORE THE NORMAN INVASION

c. 500-1016. O'BYRNE (Lorcan). Kings and Vikings. pp. 240. (Blackie.) 2*s.* 6*d.* 6 illustr. by Paul Hardy. n.d.

Drawn from published translations of Gaelic MSS., e.g., Standish H. O'Grady's *Silva Gadelica*; Dr. Todd's edition of the *Wars of the Gael and Gall*; Dr. O'Donovan's *Battle of Magh Rath*, etc. Contents: stories of early Christian times, chiefly from the lives of St. Patrick, St. Brigid, St. Columbkille, and St. Brendan; the trial of the Bards; the battles of Dunbolg, Moira, etc.; stories of the Danish invasions and in particular of Brian Borumha. Full of good information, but not strong in narrative interest.

500-507. "EBLANA." The Last Monarch of Tara. pp. 311. (Gill.) 2*s.* 1st ed., 1880; several others since.

Period: reigns of Tuathal and Diarmaid O Cearbhail. Scene: chiefly the district around Tara. Aims to present a detailed picture of the daily life and civilization of Ireland at the time. Chief events: the murder of Tuathal, the judgment of Diarmaid against Columbkille, followed by the battle of Cooldrevne, and finally the Cursing and Abandonment of Tara. The story is slight and moves slowly; there is no love interest. The historical events are not all, perhaps, very certain, but the author has brought very great industry and erudition (from the best sources) to the portrayal of the life of the time. This edition was revised and corrected by Canon U. J. Bourke, M.R.I.A., and is admirably produced.

c. 650. PECK (Mrs. F.) The Life and Acts of the Renowned and Chivalrous Edmund of Erin, commonly called Emun ac Knuck or Ned of the Hills, etc. 2 vols., pp. 345, 300. (Dublin.) 1842.

Sub-title: "An Irish Historical Romance of the Seventh Century founded on facts and blended with a brief and pithy epitome of the origin, antiquity, and history of Ireland." An extraordinary and rather eccentric production, written in a strain of exaggerated enthusiasm for Ireland. The facts are supposed to be taken mainly "from some very ancient documents found amongst the papers of the late Dr. Andrews, Provost of T.C.D."

8th cent. GRIFFIN (Gerald). The Invasion. Very long. (Duffy.) 2*s.* [1st ed., 1832] still reprinted.

Scene: chiefly the territory of the O'Haedha sept on Bantry Bay. The story deals chiefly with the fortunes of the O'Haedhas, but there are many digressions. The innumerable ancient Irish terms give the book a forbidding aspect to one unacquainted with the language. The narrative interest is almost wanting, the chief interest being the laborious and careful picture of the life and civilization of the time, the eve of the Danish Invasions. The archæology occasionally lacks accuracy and authority, but these qualities are partly supplied in the notes, which are by Eugene O'Curry.

SMYTH (P. J.) King and Viking; or, The Ravens of Lochlan. (Sealy, Bryers.) 1*s.*

Irish life in the ninth century; wars of Danish Invasion; romantic love interest.

c. 1130-1151. O'BYRNE (W. Lorcan). The Knight of the Cave. pp. 248. (Blackie.) 2*s.* 6*d.* 6 illustr. by Paul Hardy. 1906.

A thin thread of narrative connecting much interesting and valuable information about historical events and about the life of the people at the period. The hero passes from England, then laid waste by the wars of Stephen's reign, to Ireland, where we are shown in great detail the civil and ecclesiastical life of the day. Thence he accompanies St. Malachi to Clairvaux on a visit to St. Bernard. Then he visits Italy—Tivoli, Horace's Sabine Farm, and Rome, whose antiquities are described at length. Finally he returns to Ireland, whose state is again dwelt upon. The narrative is relieved by exciting adventures and by stories told incidentally. The author's erudition is extensive and accurate.

1152-1172. GIBSON (C. B.) Dearforgil, the Princess of Breffny. pp. 287. (Lond.: Hope.) 1857.

Story of Diarmuid MacMurrough's abduction of the wife of O'Ruairc of Breffni, and subsequent events, including an account of the Norman Invasion. The tone throughout is anti-national and most offensive to Catholic feeling. The frequent humorous passages are nearly always vulgar, and in many instances coarse. The book is full of puerilities and of manifest absurdities.

1167-1198. O'BYRNE (MISS M. L.) The Court of Rath Croghan. pp. 465. (Gill.) 2*s*. 6*d*. 1887.

The story of the Norman Invasion of Ireland, together with the series of events that led to it, and the consequences that followed, the central idea being that it was the treachery and disunion of her own princes that wrought the ruin of Ireland. All the chief men connected with the events narrated play prominent parts in the story. St. Laurence O'Toole is finely drawn. The last Ard Righ, Roderick, is shown weak and unfit to rule in perilous times. Strongbow is a leading character; his death is vividly described. Art MacMurrough is, of course, the villain. The style is somewhat high-flown, and often loaded with antiquated phrases and latinized expressions. Yet the story, apart from its historical value, which is considerable, has a strong interest of its own.

THE INVASION AND AFTER

1169 *sqq*. O'BYRNE (Lorcan). The Falcon King. pp. 240. (Blackie.) 2*s*. 6*d*. 6 illustr. by Paul Hardy; picture cover. 1907.

Sketches of Henry II. and of Ireland during his invasion. Causes of latter dealt with. Picture of Dermot MacMurrough and of Ireland at the time, especially of Dublin.

WYNNE (May). Let Erin Remember. pp. 312. (Greening.) 6*s*. 1908.

A sensational romance, very similar in kind to the author's *For Church and Chieftain*, q.v. The Irish are depicted as a wild, passionate people, torn by murderous feuds, led by selfish, unscrupulous chieftains. The Normans, who appear in the story, Strongbow in particular, are represented as gentle and courteous knights.

c. 1171. MATURIN (C. R.) Eva.

1333. FERGUSON (Sir Samuel). The Return of Claneboy, in First Series *Hibernian Nights' Entertainments*, q.v. pp. 43-98.

Relates how Aoḋ Buiḋe Ó Néill regained his territory of Claneboy in Antrim on the death of William de Burgh, Earl of Ulster. The story is rather an ordinary one—fighting and intrigues. There is some description of men and manners and of County Antrim scenery.

1375-1417. O'BYRNE (M. L.) Art MacMurrough O'Kavanagh. pp. 716. (Gill.) 1st ed., 1885.

A full account of the life and exploits of Art MacMurrough, with many adventures of fictitious characters, and much description of the manners and life of the times within and without the Pale. In the conversations the author attempts to reproduce the spoken English of the time, with a lamentable result. They are full of *yclept*, *eftsoons*, *by my halidom*, *marry*, etc., etc., so as to be unintelligible at times. The speech of the Irish characters is nearly as full of Gaelic expressions. "Many of the events narrated in this story are supplied from tradition" (note by the author). But the author has been at much pains to utilize undoubtedly authentic sources. The style, on the whole, is pleasant.

c. 1397. FERGUSON (Sir Samuel). "The Capture of Killeshin," in First Series of *Hibernian Nights*, q.v. pp. 98-146.

A tale of the struggle of the Leinster Clans—chiefly the O'Nolans—with the English settlers. Full of stirring incidents, including a battle most vividly described.

c. 1410. FERGUSON (Sir Samuel). Corby MacGillmore. pp. 140. Being *Hibernian Nights' Entertainments*, Second Series, q.v.

Scene: North Antrim at the beginning of the fifteenth century. A Franciscan preaches Christianity to the MacGillmores, who had relapsed into barbarism and paganism. There is a very warlike and un-Christian abbot in the story. The chief interest is the enmity between the Clan Gillmore and the Clan Savage of North Down, and the events, dark and tragic for the most part, that result from it.

SADLIER (Mrs. James). The Heiress of Kilorgan. (N.Y.: Kenedy). 60 cents net. New ed., 1909.

Sub-title: "Evenings with the Old Geraldines."

1532-1537. MANIFOLD-CRAIG (R.) The Weird of "The Silken Thomas." pp. 230. (Aberdeen: Moran.) 1900.

The story of how Lord Thomas Fitzgerald was drawn into revolt by the treachery of a private enemy. Purports to be a narrative written at the time by Martyn Baruch Fallon, "scrivener and cripple," a loyal inhabitant of Maynooth, with some account of the latter's private affairs. Written in quaint, antique language difficult to follow, especially at the outset of the book. It seems of little value from an historical point of view.

1534-5. FERGUSON (Sir Samuel). The Rebellion of Silken Thomas. pp. 278. Being *Hibernian Nights*, Third Series. (Sealy, Bryers.) 1s., paper. Several eds. [1887.]

The main features of the rebellion are told in form of romance. The real hero is Sir John Talbot, who first joins Lord Thomas but afterwards leaves him. The story of Sir John's private fortunes occupies a large part of the narrative. The author is, of course, perfectly acquainted with the history of the time.

c. 1534. ANON. The Siege of Maynooth.

SEAGHAN O'NEILL AND THE DESMOND WARS

1559-1567. FENNELL (Charlotte) and J. P. O'CALLAGHAN. A Prince of Tyrone. pp. 363. (Blackwood.) 1897.

The amours of Seaghan O'Neill. Seems worthless from an historical point of view. O'Neill appears as little better than a villain of melodrama.

c. 1560. O'BYRNE (M. L.) The Pale and the Septs. 2 vols. (Gill.) 1st ed., 1876.

The design is to illustrate, in all its cruelty, treachery, greed, and unscrupulousness, the steady advance of the English settlement. Yet by no means all the English are painted as villains. We are shown the forces of government at work at home in the Castle. Careful portraits of Archbishop Loftus and the Old Earl of Kildare. Descriptions of battle of Glenmalure, Hungerford's massacre at Baltinglass, the capture and recapture of Glenchree, etc., etc. Fine description of scenery, e.g., Gougane Barra. The religious persecutions are vividly portrayed. Highly praised by the *Athenæum*.

1565 *sqq.* ELRINGTON (H.) Ralph Wynward. pp. 310. (Nelson.) Attractive binding. n.d.

Youghal in the days of Queen Elizabeth. A tale of adventure in wild times, ending in the sack of Youghal during the Desmond Wars. Without bias.

c. 1577. WYNNE (May). For Church and Chieftain. pp. 314. (Mills & Boon.) 6*s.* 1909.

A romance of the thrilling and popular type. Full of wonderful coincidences and the still more wonderful escapes of the heroes from the clutches of their enemies. The story is little concerned with historical events and persons. The Earl of Desmond, Archbishop O'Hurley, Dowdall, and Zouch are introduced occasionally. The tone is healthy, the standpoint Irish and Catholic.

BOYCE (Rev. John, D.D.) The Spaewife; or, The Queen's Secret. (Boston: Noonan.)

See general note on this author. Begins at Hampton Court. The facility with which Father Boyce makes Nell Gower, the Scotch Spaewife (a woman gifted with second sight), discourse in broad Scottish dialect, in contrast with the stately and imperious language of Elizabeth, displays an unusual power of transition. Admirers of Elizabeth's character for spotless innocence would not recognize in her picture as drawn by Father Boyce any striking likeness. No finer character could be depicted than Alice Wentworth, daughter of Sir Geoffrey Wentworth, the representative of an old English Catholic baronetage, who suffered persecution under Elizabeth; whilst Roger O'Brien, attached to the Court of Mary Queen of Scots, affords an opportunity of presenting the high-spirited and brave qualities that ought to belong to an Irish gentleman.

O'GRADY (Standish). The Bog of Stars. pp. 179. (Fisher Unwin.) 2*s.* (New Irish Library.) 1893.

Stories and pictures, nine in number, of Ireland in the days of Elizabeth, "not so much founded on fact as in fact true" (Pref.). (1) How a drummer-boy saved Clan Ranal from destruction by the Deputy; (2) A sketch of Philip O'Sullivan, historian, soldier, and poet; (3) The destruction of the O'Falveys by Mac an Earla of the Clan M'Carthy; (4) The vengeance of the O'Hagans on Phelim O'Neill; (5) A sketch of Sir Richard Bingham, the infamous but mighty Captain of Connaught; (6) How the English surprised by treachery Rory Óg O'More and his people; (7) The story of the great and proud Brian of the Ramparts O'Rourke; (8) Don Juan

del Aquila, the heroic defender of Kinsale; (9) Detailed and vivid description of the battle of the Curlew Mountains from the Irish point of view. These have all the great qualities of the *Flight of the Eagle*, and indicate the same views of history—the selfishness and frequent savagery of some of the Irish chieftains, their hatred of one another, their constant readiness to submit to the Queen's grace when it suited—all this is brought out. Yet the author is on the side of Ireland: he dwells on what is heroic in our history, he paints the Elizabethan deputies and their subordinates in dark colours.

1577-1582. LAWLESS (Emily.) Maelcho. pp. 418. (Methuen.) 1*s.* (well bound in cloth). [1st ed., 1895.] 1905.

Gloomy picture of misery and devastation during the Desmond rebellion. An English boy escaping from a night attack finds refuge in a Connemara glen among the native Irish (O'Flaherties), hideous wretches of savage appearance and uncouth tongue. Then comes a confused account of the melodramatic struggles of Fitzmaurice and his wild followers against the English, noble, steady, and civilized. There is a vague impression throughout of an Irish race without ideals or religion, inevitably losing ground, moved by no impulse but love of strife and cringing superstition.

ANON. Geraldine of Desmond; or, Ireland in the Reign of Queen Elizabeth. 3 vols. 1829.

GRÁNIA NI MHÁILLE (GRACE O'MALLEY)

c. 1585-1590. O'BRIEN (William, M.P.) A Queen of Men. pp. 321. (Unwin.) 3rd ed., 1899.

Scene: Galway City, Clare Island, and the opposite coast, just before the great War of the Earls. A very highly-coloured romance, full of flash and dramatic sensation, told with an exuberance of language that sometimes exceeds, but at times is very effective. Some of the descriptive pieces are quite above the common and attain remarkable vividness. The book was written in the midst of the scenes described. An effective device to secure colour is the frequent interjection of Gaelic phrases phonetically spelt. The heroine of the tale is the famous Gránia Ni Mháille, who appears not only as dauntless sea-queen of the O'Malleys, but above all in her womanly character. Fitzwilliam, Bingham, and Perrott also appear, the last as a hero.

Though many of the incidents are quite fictitious and few happened exactly as narrated, yet some of those which might seem most incredible to anyone unacquainted with the State Papers could be paralleled by real happenings. Some of the incidents narrated are: the Composition of Connaught, the disgrace of Perrott, the wrecking of the Armada on the Connaught coast, Gránia's visit to Elizabeth. With Gránia's love story is entwined another, that of Cahal O'Malley and Nuala O'Donnell.

c. 1585. TAUNTON (M.) The Last of the Catholic O'Malleys. (N.Y.: Kenedy.) 40 cents net.

"A wholesome Catholic tale of the adventures of Grace O'Malley" (Publ.).

c. 1579. MACHRAY (Robert). Grace O'Malley, Princess and Pirate. pp. viii. + 338. (Cassell.) 6*s.* 1898.

Purporting to be "Told by Ruari Macdonald, Redshank and Rebel, The same set forth in the Tongue of the English." Scene: various points on the west coast from Achill to Limerick. To a dual love story—of Grace (=Grania Waile) and Richard Burke, Ruari (the hero) and Eva, Grace's foster-sister—are added many stirring descriptions of sea-fights and escapes, sieges and hostings. Historical personages, such as Sir Nicholas Malbie, the Earl of Desmond, and Stephen Lynch of Galway, are introduced. The moral tone is entirely good. The point of view is Grace O'Malley's.

c. 1585. PETREL (Fulmar). Grania Waile. pp. 285, large print. (Unwin.) Frontispiece and map. 1895.

A fanciful story written around the early life and after-career of the O'Malley Sea-queen. Her robbing, when only a young girl, of the eagle's nest, her desperate sea-fights, and her many other adventures make pleasant reading. The atmosphere of the period is well brought out. But few of the incidents narrated are historical facts.

c. 1585. MAXWELL (W. H.) The Dark Lady of Doona. [1836.]

"A weak historical novel in Scott's manner which attempts a picture of sixteenth-century life" (Krans). The heroine is Grace O'Malley.

1580-1600. MATHEW (Frank). The Spanish Wine. pp. 180. (Lane.) 3*s.* 6*d.* 1898.

A tale of Dunluce Castle, Co. Antrim, in the days when the MacDonnells from Scotland were Lords of Antrim, and Perrott was Elizabeth's deputy. The story is told in form of

reminiscence, the actual movement of the plot occupying only a few hours. Little attempt at description of scenes or times. The author's sympathies are with the MacDonnells, who were on the English side at the time. The book has been greatly admired, especially for the vividness of its historical atmosphere and its poetic and romantic glamour.

1585-1590. REED (Talbot Baines). Sir Ludar. pp. 343. (Rel. Tract Soc.) 7 illustr. by Alfred Pearse.

Adventures of an English 'prentice boy in company with Sir Ludar, who is a son of Sorley Boy MacDonnell of Dunluce Castle, Co. Antrim. There is a constant succession of exciting incidents. The retaking of Dunluce from the English is the most noteworthy. The heroes are on board the Armada during its fight with the English. The tone is not anti-Irish, but occasionally unfair to Catholics. It is a book for boys.

THE WAR OF THE EARLS

1587. O'GRADY (Standish). Flight of the Eagle. pp. 298. (Sealy, Bryers.) 3*s*. 6*d*. [1st publ. 1897.] New ed., 1908.

The historical episode of the kidnapping of Hugh Roe O'Donnell and his escape from Dublin Castle evoked in a narrative of extraordinary dramatic power and vividness. The author has breathed a spirit into the dry bones of innumerable contemporary documents and State Papers, so that the men of Elizabethan Ireland seem to live and move before us. The effect is greatly strengthened by the vigour and rush of the style, which reminds one of that of Carlyle in his *French Revolution*. The author has peculiar and decided views about Elizabethan Irish politics. "The authorities for the story," he tells us in his Preface, "are the *Annals of the Four Masters*, the *Historia Hiberniæ* of Don Philip O'Sullivan Beare, O'Clery's *Life of Hugh Roe*, and the *Calendar of State Papers, Ireland*, from 1587 forward."

END OF SIXTEENTH CENTURY

c. 1597. SADLIER (Mrs. James). MacCarthy Mór. pp. 277. (N.Y.: Kenedy). At present in print. n.d.

Life and character of Florence MacCarthy Mór based on his *Life and Letters* by Daniel M'Carthy. M'Carthy is said by the author (Pref.) almost to merit the name of the

Munster Machiavelli. The book presents a striking picture of the struggles of the great families of the day to preserve faith and property amid the petty persecutions of the government and the intrigues of rivals. Chief events introduced: battles of Pass of Plumes, Curlew Mountains, and Bealanathabuidhe. Elizabeth, Cecil, Burleigh, the Northern Earls, the "Sugán" Earl, Sir Henry Power, etc., appear incidentally. The scene varies between the Killarney district, West Carbery, the Council Chamber of Elizabeth, and the Tower.

CUNINGHAME (Richard). The Broken Sword of Ulster: A brief relation of the Events of one of the most stirring and momentous eras in the Annals of Ireland. Crown 8vo. (Hodges & Figgis.) 3*s*. 6*d*. 1904.

Account of chief events. Not in form of fiction. Tone somewhat anti-national (cf. authorities chiefly relied on). Moral: Ireland's crowning need is to accept the teaching of St. Paul on charity. This is "the God-provided cure for all her woes."

1599. LAWLESS (Emily). With Essex in Ireland. pp. 298. (Methuen.) New ed., 1902.

A narrative of Essex's Irish expedition, purporting to be related by his private secretary. Pictures Elizabethan barbarity in warfare. It has a strange element of the uncanny and supernatural. Hints at the spell that Ireland casts over her conquerors. Written in quaint Elizabethan English which never lapses into modernness.

DILLON (Patricia). Earl or Chieftain. pp. 140. (C.T.S. of Ireland.) 1*s*. 1910.

The opening career of Hugh O'Neill looked at on its romantic side. Other historic characters appear in the tale, notably Feagh MacHugh O'Byrne.

1599-1603. GIBSON (C. B.) Last Earl of Desmond. 1854.

Scene: Munster, shifting afterwards to the Tower of London, where the Earl was imprisoned along with Sir W. Raleigh. The author endeavours to draw a portrait of the latter. The book was highly praised in many periodicals of the day.

1601-1602 *sqq*. O'GRADY (Standish). Ulrick the Ready. New edition. (Sealy, Bryers.) 3*s*. 6*d*.

Period: last years of Elizabeth's reign. Scene: the country of O'Sullivan Beare, the south-west corner of Cork. Weaves

the battle of Kinsale and the siege of Dunboy into the story of the young O'Sullivan Ulrick. Full of vividly presented details of the public and private life of the time, and of novel and suggestive presentments of its political and social ideas. These it brings home to the reader as no history could do. Yet the story is not neglected. Standpoint: impartial, on the whole.

1603 *sqq.* SADLIER (Mrs. James). The Daughter of Tyrconnell. pp. 160. (Duffy.) 1*s.* (N.Y.: Kenedy.) 60 cents net.

" A beautiful story of Mary Stewart, only daughter of Roderick O'Donnell" (Publ., Kenedy). See Addenda.

1608. PENDER (Mrs. M. T.) The Last of the Irish Chiefs.

A sensational romance of the time of Sir Cahir O'Doherty's rising and the governorship of Paulett in Derry.

1633 *sqq.* M'CHESNEY (Dora). Kathleen Clare. pp. 286. (Blackwood.) 6 illustr. by J. A. Shearman. 1895.

Story of Wentworth, Earl of Strafford's Viceroyalty in Ireland, told in form of diary purporting to be written by a kinswoman of Strafford's, who sees him in his home life and acquires extraordinary love and reverence for him. The tale of his execution is pathetically told. Quaint Elizabethan English. Pretty Elizabethan love-songs interspersed.

1633 *sqq.* MATHEW (Frank). Love of Comrades. (Lane.) 3*s.* 6*d.* 1900.

" A romantic tale of the days of Strafford, with a sprightly and adventurous Irish heroine who masquerades as a boy and performs dashing exploits" (Baker).

c. 1645. HINKSON (H. A.) Silk and Steel. pp. 336. (Chatto & Windus.) 6*s.* Picture cover.

Adventures of an Irish soldier of fortune at the Court of Charles I., in the Netherlands, and in Ireland. Brisk and picturesque in style. Sketch of Owen Roe and description of Benburb. National in sentiment.

c. 1640. LEPPER (J. H.) Frank Maxwell. (Sealy, Bryers.) 6*d.* paper.

Adventures of an Irish Puritan planter's son, who by an unlucky series of accidents finds himself on the royalist and

Irish side just before the rebellion of 1641. The central incident of the story is the journey of one Hugh O'Donnell to Glasgow, where he meets Charles secretly, and is returning as Viceroy when he is wrecked, and Frank Maxwell along with him, on the coast of Antrim. The Irish are, on the whole, represented as rather bloodthirsty and barbaric, especially "Hugh O'Donnell." A good "adventure" book.

1641 *sqq*. MAGENNIS (Peter). Tully Castle, a Tale of 1641. pp. 266. (Enniskillen: Trimble.) 1877.

A very crude, rambling tale, bringing in a few incidents of the Confederate War and several historic characters, but mainly taken up with private love affairs, abductions, etc. No character study and no real portrayal of the times. Occasional vulgarity. Scene: chiefly the shores of Lough Erne.

THE CONFEDERATION AND THE PARLIAMENTARY WARS

1641-1652. SADLIER (Mrs. James). The Confederate Chieftains. pp. 384, demy 8vo. (Gill.) 4s. Many editions.

A romance of a popular kind, without great literary pretensions, giving a good picture of the events of the time, written from a Catholic standpoint, and sympathizing with the Old Irish party led by O'Neill, who is the hero of the tale. All the chief men of the various parties figure in the narrative. Full expression is given to the author's sympathies and dislikes, yet without, we believe, historic unfairness.

1641-1652. SMYTHE (P. J.) The Wild Rose of Lough Gill. pp. 306. (Gill.) 2*s*. 6*d*. [1st ed., 1883.] 5th ed., 1904.

Though nominally not the heroes, Owen Roe O'Neill and Myles the Slasher are the chief figures in this fine novel of the Wars of the Confederation. A love-story is interwoven with the historical events. The view-point is thoroughly national. The style abounds in imagery and fine descriptive passages. The novel is one of the most popular ever issued in Ireland. The story ends shortly after the fall of Galway in 1652.

1642-1652. FINLAY (Rev. T. A., S.J.) The Chances of War. (Gill.) [1st ed., 1877.] New ed., 1908.

Aims (cf. Preface) to indicate the causes that led to failure of Confederation of Kilkenny. Represents in the characters

introduced the aims and motives of the chief actors in the events of the period, such as Owen Roe O'Neill, Rinuccini, Sir Charles Coote, etc. There is a spirited description of Benburb. Though the main aim is historical, this fact in no way detracts from the interest and excitement of the romance. Written in a style much above that of the great majority of Irish historical novels. Standpoint: Catholic and national, but free from violent partisanship.

1644 *sqq.* LEPPER (J. H.) Captain Harry. (Sealy, Bryers.) 6*d.* 1908.

"Tale of Parliamentary Wars, introducing the principal characters who took part on the Royalist and the Parliamentary sides."

1647-1654. O'BYRNE (M. L.) Lord Roche's Daughters of Fermoy. pp. 344. (Sealy, Bryers.) 1892.

In the course of this romance the whole history of the Wars of the Confederation of Kilkenny and of the Cromwellian Invasion is related. The story is described by the author as "a very encyclopædia of tragedies." The author is strongly on the side of Owen Roe O'Neill as against the Confederate Catholics of the Pale, and, of course, the Puritans. A fine series of adventures and of historical pictures, but spoiled by frequent lapses from literary good taste.

1649 *sqq.* BRERETON (F. S.) In the King's Service. pp. 352. (Blackie.) Attractive cover. 8 illustr. by Stanley L. Wood. n.d.

Exciting adventures, abounding in dramatic climaxes, of an English cavalier during Cromwell's Irish campaign. Chief scenes of latter described from English cavalier standpoint. Burlesque brogue.

1649. CHURCH (Samuel Harden). John Marmaduke. (Putnam.) 6*s.* 1st ed., 1897. 5th ed., 1898.

Opens 1649 at Arklow. Captain M., who tells the story, is an officer under the Cromwellian General Ireton. Closes shortly after massacre of Drogheda. The author says in his *Oliver Cromwell, a History* (p. 487): "He (Cromwell) had overthrown a bloody rebellion in Ireland and transformed the environment of that mad people into industry and peace." Elsewhere he speaks of Cromwell's "pure patriotism, his sacrifice to duty, his public wisdom, his endeavour for the right course in every difficulty." The novel is written in the spirit of the history, a panegyric of Cromwell. It is full of battles, sieges, and exciting adventures. The author tells us that he "went to Ireland, traced again the line of

the Cromwell Invasion, and gave some studious attention to the language and literature of the country" (Pref.). Anti-Catholic in tone.

1649. M'DONNELL (Randal). When Cromwell came to Drogheda. pp. 147. (Gill.) 2*s*. 6*d*. Map of Drogheda and map of Ireland in time of Cromwell. 1906.

"Edited from the record of Clarence Stranger," an officer in the army of Owen Roe O'Neill. Covers principal events from Cromwell's landing to the Plantation, including defence of Clonmel.

1649. MOORE (F. Frankfort). Castle Omeragh. (Constable.) 6*s*. 1903.

Scene: the West of Ireland during Cromwell's invasion. The central figures are the Fawcetts, a Protestant planter family, whose sympathies have become Irish. The eldest son is an officer in the army of O'Neill. The second, the hero, is literary and unwarlike, and inclined to Quakerism. A Jesuit friend of the family figures prominently in the story, and is presented in a very favourable light.

c. 1649. MACMANUS (Miss L.) The Silk of the Kine. pp. 282. (Fisher Unwin.) 3*s*. 6*d*. 1896.

Scene: chiefly Connaught and south-west Ulster during the Parliamentary Wars. The heroine is a daughter of the Maguire of Fermanagh. Her capture by the Roundheads, her rescue from the man-hunters by a Parliamentarian officer, her condemnation to slavery in St. Kitt's, and her escape, are told in vivid and thrilling style. It is a story for young readers especially.

1649. ANON. (S. E. A.) Father John, or Cromwell in Ireland. (Gill.) [1st ed., 1842.] Still reprinted.

c 1650. MOORE (F. Frankfort). Captain Latymer. (Cassell.) 6*s*. Also 6*d*. ed. 1908.

A sequel to *Castle Omeragh*. The eldest Fawcett is condemned by Cromwell to the West Indies, but escapes along with the daughter of Hugh O'Neill, nephew of Owen Roe. There are exciting adventures. The book, as does *Castle Omeragh*, gives a faithful picture of the times.

c. 1650. FIELD (Mrs.) Ethne. pp. 312. (Wells, Gardner & Co.) 3*s*. 6*d*. 3 or 4 good illustr. 1902.

A tale of Cromwell's transplantation of the Irish to Connaught. Purports to be taken partly from the diary of

Ethne O'Connor, daughter of one of the transplanted, and partly from the "record" of Roger Standfast-on-the-Rock. The former is converted to the religion of the latter by a single reading of the Bible. The interest of the book is mainly religious.

1652-1660. FITZPATRICK (T.) The King of Claddagh. pp. 249. (Sands.) Frontisp. ancient map of Galway in 1651. 1899.

Galway City and County during Cromwellian period. Atrocities of the eight years' rule of the Roundheads. Forcible and vivid. Point of view: national and Catholic.

1654. MACMANUS (L.) Nessa. pp. 147. (Sealy, Bryers.) 2s. n.d.

A tale of the Cromwellian Plantation, characterized by a simple unpretentious style, and considerable power of description, both of character and scenery (Press notices). The little book was highly praised by the *Academy* and by the *Irish Times*. It is, of course, strongly national in sentiment.

THE WILLIAMITE WARS

1671-1748. MORRIS (W. O'Connor). Memoirs of Gerald O'Connor. pp. 311. (Digby, Long.) 1903.

Reminiscences (told in the first person) of one Gerald O'Connor, an ancestor of the author. "Compiled partly from old documents and papers in my possession, partly from reminiscences handed down from father to son during five generations, and partly from my own researches" (Pref.). But the author has freely filled in gaps in the authentic records and supplied colouring, though there is practically no dialogue. O'Connor served in the Williamite Wars, 1689-91, emigrated to France with Sarsfield, and joined the staff of Marshal Villars. Was in all the great battles of the War of the Spanish Succession. The author describes effects on Ireland of conquest and confiscation from point of view of O'Connor, but admits in Preface that he himself looks at modern Ireland from the landlord's standpoint. Judge O'C. Morris is author of many works on Irish politics written with Tory sympathies.

1685-1691. BANIM (J.) The Boyne Water. pp. 564. (Duffy.) 2s. [1st ed., 1826.]

In this great novel, which is closely modelled on Scott, scene after scene of the great drama of the Williamite Wars

passes before the reader. Every detail of scenery and costume is carefully reproduced. Great historical personages mingle in the action. The two rival kings with all their chief generals are represented with remarkable vividness. Then there are Sarsfield and Rev. George Walker, Galloping O'Hogan the Rapparee, Carolan the bard, and many others. The politics and other burning questions of the day are thrashed out in the conversations. The intervals of the great historical events are filled by the adventures of the fictitious characters, exciting to the verge of sensationalism, finely told, though the *deus ex machina* is rather frequently called in, and the dialogue is somewhat old-fashioned. The wild scenery of the Antrim coast is very fully described, also the scenes through which Sarsfield passed on his famous ride. The standpoint is Catholic and Jacobite, but great efforts are made to secure historical fairness. The book ends with the Treaty of Limerick.

BUTT (Isaac). The Gap of Barnesmore. 3 vols., each about 335 pp. (London.) 1848.

" A tale of the Irish Highlands and the Revolution of 1688." Appeared without the author's name. An attempt to portray, without partisan bias, the events of the time and the heroism of both sides in the Williamite Wars.

1689. PICKERING (E.) True to the Watchword. pp. 299. (Warne.) 8 illustr. 1902.

A spirited account of the siege of Derry from the point of view of the besieged. Full of hairbreadth escapes and of desperate encounters with the Irishry, who are spoken of throughout as ferocious savages. Apart from this last point there is no noteworthy falsification of history. For boys.

1689 *sqq.* GRIFFITH (George). The Knights of the White Rose. pp. 311. (J. F. Shaw & Co.) 3*s.* 6*d.* Several good illustr. by Hal Hurst. (1908 ?)

The adventures of three young soldiers, an Englishman (the hero), an Irishman, and a Scotchman, in a Royalist crack regiment. Lively descriptions of fighting before Derry and at the Boyne. Good outline of the campaign, but little historical detail or description. Told in pleasant style with plenty of go. For boys.

1689-1690. KEIGHTLEY (S. R.) The Crimson Sign. pp. 189. (Hutchinson.) 6*s.*, and 6*d.*

Adventures of a Mr. Gervase Orme, " sometime lieutenant in Mountjoy's (Williamite) regiment of foot," previous to and during the siege of Derry. The story is told with great

verve, and is full of romantic and exciting adventure. There is little or no discussion of politics, and no bitter partisan feeling.

1689-1691. HENTY (G. A.) Orange and Green. (Blackie.) 5*s*. Handsome binding; 8 illustr. by Gordon Browne. 1907.

Adventures of two boys (one a Protestant, the other a Catholic) in the Williamite Wars. Battles of Boyne, Aughrim, sieges of Athlone, Cork, and Limerick, described. Impartial. Williamite excesses condemned. Sarsfield's action after Limerick severely dealt with.

1689-1691. M'DONNELL (Randal). My Sword for Patrick Sarsfield. pp. 201. (Gill.) 3*s*. 6*d*. 1907.

Adventures of Phelim O'Hara (character well drawn), a colonel in Sarsfield's horse, who witnesses siege of Derry, battle of the Boyne, two sieges of Limerick. Much history varied by startling adventures.

1689-91. LE FANU (J. Sheridan). The Fortunes of Col. Torlogh O'Brien. pp. 342. (Routledge.) 3*s*. 6*d*. 22 plates by Phiz. [1st ed.?] 1904.

Reckoned among the three or four best Irish historical novels. Main theme: the efforts of the hero, an officer in the Jacobite army, to regain possession of his estates in Tipperary, which are held by the Williamite, Sir Hugh Willoughby, whose daughter O'Brien loves. There are many minor plots and subordinate issues, among them the unscrupulous and nearly successful conspiracy against Sir Hugh. The history is not the main interest, but there is an account of the causes of Jacobite downfall, descriptions of James's Court at Dublin, and a fine description of Aughrim. There are excellent pictures of scenery, and some skilful though roughly drawn character sketches. The action closes shortly after the Treaty of Limerick.

ELIZABETH (Charlotte). Derry. [1862.]

English and Protestant point of view.

1689-1690. STRAIN (E. H.) A Man's Foes. pp. 467. (Ward, Lock.) 6*s*. Illustr. by A. Forestier. 1895.

A strongly conceived and vigorously written historical tale of the siege of Derry. Point of view aggressively English and Protestant. The personages in the story often express bitterly anti-Catholic sentiments, but only such as may reasonably be supposed to have been freely expressed at the period.

1689-1770. BLAKE-FORSTER (Charles Ffrench). The Irish Chieftains; or, A Struggle for the Crown. pp. 728, demy 8vo. (M'Glashan & Gill.) 1872.

An account, in the form of a tale, of the Williamite Wars, from the landing of James II. at Kinsale to the surrender of Galway, with all the battles and sieges (except Derry). Into this is woven large sections of the family history of the O'Shaughnessy and Blake-Forster clans of Co. Galway. This latter story is carried past the Treaty of Limerick down to the final dispossession of the O'Shaughnessys in 1770. It includes many episodes in the history of the Irish Brigade in France and of the history of the period at home (including the Penal Laws and the doings of the Rapparees). A surprising amount of erudition drawn from public and private documents is included in the volume. The notes occupy from p. 429 to 573. An appendix, pp. 574 to end, contains very many valuable documents, relating largely to family history, but also to political history. The standpoint is Jacobite and national.

1690. MACMANUS (L.) The Wager. (N.Y.: Buckles & Co.) $1·25. 1902.

The siege of Limerick. Nationalist standpoint.

CANNING (Hon. Albert S.) Baldearg O'Donnell. A Tale of 1690. 2 vols. (Marcus Ward.) 1881.

This O'Donnell was for a short time an independent, half-guerilla, leader on the Irish side. Afterwards, on the promise of a pension, he deserted to the English. "He had the shallowness, the arrogance, the presumption, the want of sincerity and patriotism of too many Irish chiefs" (D'Alton, *History of Ireland*). The author, who is a native of County Down, has written many other noteworthy books, among others *Revolted Ireland* (a sketch and study of '98 and 1803 from a strongly loyalist standpoint—a book in which obvious bias mingles strangely with frequent efforts at fairness); *The Divided Irish* (1894), and many volumes of studies of Scott's and Dickens's novels, Shakespeare's plays, Macaulay's writings, and of religious history.

1690 *sqq.* O'BYRNE (M. L.) Leixlip Castle. pp. 649. (Gill.) 1883; others since.

Period: years 1690 *sqq.* Deals with battle of Boyne, flight of James II., sieges of Limerick and Athlone, the battle of Aughrim—all fully and vividly described. Standpoint: strongly national and Catholic. Gives pleasant insight into

the private lives of some Catholic families at the time and their difficulties with Protestant neighbours. Narrative somewhat tedious and slow-moving.

1690. MacManus (Miss L.) In Sarsfield's Days. Illustr. (Gill.) 3s. 6*d.* 1907.

A story of love and adventure, full of life and movement, introducing the chief historic events of William III.'s siege of Limerick. The story of Ethna Ni Briain is powerful, and much of the interest centres in the complications that result from her waywardness and her supreme dominion over those whom she conquers. The author has produced a play, "O'Donnell's Cross," founded on the incidents of this novel.

1690. Blayney (Owen). The MacMahon. (Constable.) 6*s.* 1898.

Battle of the Boyne.

1690-1726. Hannigan (D. F.) Luttrell's Doom. (Aberdeen: Moran.) 1*s.* *c.* 1891.

Purports to be extracts from an Irish gentlewoman's diary kept between 1690 and 1726.

THE EIGHTEENTH CENTURY

c. 1696. Banim (John). The Denounced; or, The Last Baron of Crana. pp. 235. (Duffy.) 1st ed., 1826.

Deals with the fortunes of two Catholic families in the period immediately following the Treaty of Limerick. Depicts their struggles to practise their religion, and the vexations they had to undergo at the hands of hostile Protestants. The tale abounds in incident, often sensational. There is a good deal in the story about the Rapparees.

c. 1698. Synan (Arthur). The Coming of the King: a Jacobite Romance. pp. 143. (C.T.S. of Ireland.) 1*s.* Pretty binding. 1909.

Deals with an imaginary landing of James II. to head a rising in Ireland. Scene: first on shores of Bantry Bay, then in Celbridge. A plot to seize Dublin Castle, in which the King is aided by Swift, fails through divisions caused by sectarian hatred. A rapidly moving story with many exciting situations. Though no elaborate picture of the times is attempted, innumerable small touches show the

author's thorough acquaintance with the history and literature of the times. The style is pleasant and the conversations seldom jar by being too modern in tone.
This is the first volume of the "Iona Series," a new venture of the C.T.S., see Appendix.

c. 1702. HALPINE (C. G.) Mountcashel's Brigade; or, The Rescue of Cremona. (Dublin.) 5th ed., 1882.

c. 1702. MACMANUS (Miss L.) Lally of the Brigade. (Duffy.) 2*s*.

Adventures, during the War of the Spanish Succession, of a Colonel of the Brigade, who after many thrilling experiences distinguishes himself at Cremona, and marries a girl whom he had met during the war under romantic circumstances. The tale is lively and interesting, and makes one realize somewhat of the intrigues and dangers of war. . . . Young readers may derive a great deal of amusement and instruction from the book (*N.I.R.*)

1703-1710. HENTY (G. A.) In the Irish Brigade. pp. 384. (Blackie.) 6*s*. 12 excellent illustr. by Chas. M. Sheldon. 1901.

Adventures of Desmond Kennedy, officer of the Irish Brigade, in the service of France, during the War of the Spanish Succession—chiefly in Flanders and Spain. The facts are based on O'Callaghan's *History of the Irish Brigade*, and Boyer's *Annals of the Reign of Queen Anne*. No Irish Nationalist could quarrel with the views expressed in the author's Preface.

c. 1705-1710. LE FANU (J. Sheridan). The Cock and Anchor: A Tale of Old Dublin. pp. 358. (Duffy.) 3*s*. 6*d*. [1st ed., 1845; several since.] 1909.

A dreadful story of the conspiracy of a number of preternaturally wicked and inhuman villains to ruin a young spendthrift baronet, and to compel his sister to marry one of themselves. The threads of the story are woven with considerable skill. The tale, a gloomy one throughout, reaches its climax in a scene of intense and concentrated excitement. The time is the Viceroyalty of the Earl of Wharton, the story ending in 1710, but, except for the incidental introduction in one scene of Addison, Swift, and the Viceroy himself, the events or personages of the time are not touched upon. There are some slight pictures of the life of the people of the period, but of Ireland there is nothing unless it be the talk of some comic Irish servants.

c. 1712. WOODS (Margaret L.) Esther Vanhomrigh. pp. 347. (Murray.) 1892.

A clever and interesting psychological study of the relations between Swift and the two Esthers, Johnson and Vanhomrigh, the latter being the chief centre of interest. The scene, partly in Ireland, partly in England. The political events and questions of the time are scarcely touched upon, but the atmosphere, language, and costume of the time have evidently been carefully studied, and are vividly reproduced. Swift's relations to these two women are represented in a convincing and sympathetic manner. There is nothing objectionable in the tone of the book.

c. 1715. WEYMAN (Stanley). The Wild Geese. (Hodder & Stoughton.) 6*s.* 1908.

Story of an abortive rising in Kerry in reign of George I., with exciting situations and a love interest. Style clear and vigorous. Irish characters nearly all vacillating, treacherous, and fanatical. Generally admitted to give an unreal idea of the times.

1719. MASON (A. E. W.) Clementina. (Methuen.) 6*s.* 8 illustr. by Bernard Partridge. 2nd ed., 1903.

The story of the romantic escape of the Princess Clementina Sobieski from Austria, and how she was conducted to Rome to be married to the Pretender by the Chevalier Charles Wogan, member of an Anglo-Irish family of Clongowes Wood, in the County Kildare. Some glimpses of the Irish Brigade. A lively narrative.

c. 1745. LOVER (Samuel). Treasure Trove; or, He Would be a Gentleman. pp. 469. (Constable.) 3*s.* 6*d.* [1st ed., 1844; many since.] 1899.

Critical introduction by D. J. O'Donoghue.
Adventures of a somewhat stagey hero, Ned Corkery, with the Irish Brigade in the service of France and of the Young Pretender. Fontenoy, and the '45 in Scotland, are introduced. The novel, says the editor, can only be called pseudo-historical. The writer had but imperfectly mastered the history, and treats it unconvincingly. The humour is below the author's usual standard, but the interest is well sustained. It is unnecessarily coarse and vulgar in parts.

c. 1745. KEIGHTLEY (S. R.) The Last Recruit of Clare's. (Hutchinson.) 1908.

A stirring and exciting story of the Irish Brigade in Jacobite days, told in bold, dashing style. Strong pro-Jacobite feeling. Part of the story takes place at Kilmallock, Co. Limerick, the rest on the Continent—Tournay, Fontenoy, etc.

1750-1798. FROUDE (J. A.) The Two Chiefs of Dunboy. pp. 456. (Longmans.) 3*s.* 6*d.* 1st ed., 1889; several since.

Scene: the O'Sullivan's country in south-west Cork. Period: 1750-98. The ideas expressed in the author's *The English in Ireland* put into the form of fiction. Thesis: if the English had from the first striven to replace the hopeless Celt by Anglo-Saxon and Protestant colonists she would have avoided her subsequent troubles in Ireland, and all would have been well. The English character (Colonel Goring) is throughout contrasted with the Irish (Morty Sullivan), the whole forming a powerful indictment of Ireland and the Irish as seen by Froude.

1766. SADLIER (Mrs. James). The Fate of Father Sheehy. pp. 178 + appendix 76. (Duffy.) 1*s.* 6*d.* Still in print.

The story (true, though told in form of fiction) of how the heroic patriot-priest was judicially murdered at Clonmel by the ascendancy faction backed by the British Government. Appendix by Dr. R. R. Madden, giving full details of the trial, depositions of witnesses, etc.

c. 1770. BODKIN (M. M'D.) In the Days of Goldsmith. pp. 309. (Long.) 6*s.* 1903.

A panegyric of Goldsmith, dealing with the part of his life spent in England. Conversations introducing Reynolds, Beauclerk, Johnson, etc., the latter's talk recorded with Boswellian fidelity. A picture, too, of the life and manners of the day drawn with such frankness as to render the book unfit for the perusal of certain classes of readers.

c. 1771. MOORE (F. Frankfort). The Jessamy Bride. (Hutchinson.) 6*s.* 1897.

The story of the last years and death of Goldsmith, told with all the author's well-known verve. Full of dialogue, witty and lively, yet not merely flashy, in which Johnson, Burke, Garrick, and other wits and worthies of the day take part. The central theme is Goldsmith's attachment to the beautiful Mary Horneck, called the Jessamy Bride. There is much true pathos in the story, and not a word that could offend susceptibilities.

c. 1785. HINKSON (H. A.) The King's Deputy. pp. 236. (Lawrence & Bullen.) 1899.

Period: the days of Grattan's Parliament, of which a vivid picture is drawn. The interest is divided between a love

story and the story of a plot of the Protestant aristocracy to establish an independent Irish Republic on the Venetian model. Grattan, Curran, Napper Tandy, Sir John Parnell, etc., are introduced.

1782-1803. WINGFIELD (Lewis). My Lords of Strogue. 3 vols. (Bentley.) 1879.

"A Chronicle of Ireland from the Convention to the Union." History and romance curiously intermingled, e.g., Robert Emmet's Insurrection is purposely antedated by two years and a half. "The prominence given to such unpleasant personages as Mrs. Gillin makes the book unsuitable at least for the lending libraries of convents" (*I.M.*). The author is fair-minded and not anti-national.

c. 1776. BODKIN (M. M'Donnell). Lord Edward Fitzgerald. pp. 415. (Chapman & Hall.) 1896.

The story of the earlier years of Lord Edward is woven into the love-story of one Maurice Blake. Pictures Irish social life at the time in a lively, vivid way. Hempenstal, the "walking gallows," Beresford and his riding school, the infamous yeomanry and their doings, these are prominent in the book. The standpoint is strongly national. "History supplies the most romantic part of this historical romance. The main incidents of Lord Edward's marvellous career, even his adoption into the Indian tribe of the Great Bear, are absolutely true. Some liberties have, however, been taken with dates" (Pref.).

1793-1798. MORGAN (Lady). The O'Briens and O'Flahertys. 3 eds. in one year. [1827.]

May be said to have for its object Catholic Emancipation, yet the author was no admirer of O'Connell, and in this book keen strokes of satire are aimed at the Jesuits, and even at the Pope. Mr. Fitzpatrick says that "though professedly a fiction it is really a work of some historical importance, and may be safely consulted in many of the details by statistic or historic writers." He tells us also that "contains a few coarse expressions; and, in common with its predecessors, exhibits a somewhat inconsistent love for republicanism and aristocracy." The novel is the story of a young patriot who, expelled from Trinity College along with Robert Emmet and others, becomes a volunteer and a United Irishman, and is admitted to the councils of Tone, Napper Tandy, Rowan, and the rest. After '98 (which is not described in detail) he goes to France, where he rises to be a General, and marries the heroine. The book depicts with vividness and fidelity the manners of the time (hence the occasional coarseness). There are lively descriptions of Castle society in the days of the Duke of Rutland.

NINETY-EIGHT

1793-1809. LEVER (Charles). Maurice Tiernay. [1852.]

Adventures of a young Jacobite exile in many lands. Opens with vivid description of "The Terror." Later Maurice joins the Army of the Rhine, and then Humbert's expedition to Ireland. The latter is fully related and also the capture and death of Wolfe Tone. After some adventures in America, the hero returns to Europe and is in Genoa during its siege by the Austrians. Taken prisoner by the latter, he escapes and joins Napoleon, of whose Austrian campaign a brilliant description is given. Napoleon and some of his great marshals loom large in the story, and the military life of the period on the Continent is described. But perhaps the best part of the book is the account of Humbert's invasion of Ireland.

1796-1797. MURPHY (James). The House in the Rath. pp. 291. (Sealy, Bryers.) New ed., 1909.

Has the usual qualities of this author's stories: plenty of exciting and dramatic incident, and stirring descriptions—among the latter the battle of Camperdown. Deals with Wolfe Tone's efforts to obtain aid from France for the United Irishmen and with the plans of the latter at home. Lord Edward Fitzgerald and Oliver Bond appear. There are pictures, too, of the atrocities of the yeomanry. Interwoven with these events there is a romance of private life centering in the cleverly drawn characters of Teague, the Fiddler, and Kate Hatchman. As usual, the author makes much use of "the long arm of coincidence."

1796 *sqq.* BODKIN (M. M'Donnell). The Rebels. pp. 358. (Duffy.) 2*s.* 1908.

Sequel to *Lord Edward*. Later years of Lord Edward's life. Shows Castlereagh and Clare planning the rebellion. Shows us Government bribery and dealings with informers. Some glimpses of the fighting under Father John Murphy, also of Humbert's invasion and the Races of Castlebar. A stirring and vigorous tale.

1797. LEVER (Charles). The O'Donoghue. pp. 369. [1845.]

Scene: Glenflesk (between Macroom and Bantry) and Killarney. Period: from just before to just after the French expedition to Bantry. The O'Donoghue, poor and proud, is intended as a type of the decaying Catholic gentry of ancient lineage, living in a feudal, half-barbaric splendour,

beset by creditors and bailiffs whom fear of the retainer's blunderbuss alone kept at a distance. Mark O'Donoghue, proud, gloomy, passionate, filled with hatred of the English invader, wears a frieze coat like the peasants, sells horses, hunts and fishes for a livelihood. He joins the United Irishmen, who are represented as making an ignoble traffic of conspiracy, and takes part in Hoche's attempted invasion. Other characters are: Kate O'Donoghue, educated abroad; Lanty Lawler, horse-dealer, who supplies plenty of humour; in particular Sir Marmaduke Travers, a well-meaning but self-sufficient Englishman, who, knowing nothing of Ireland, makes ludicrous attempts to better his tenants' condition. "I was not sorry to show," says Lever (Pref.), "that any real and effective good to Ireland must have its base in the confidence of the people." For this book Lever was bitterly accused of Repeal tendencies.

1798. LYTTLE (W. G.) Betsy Gray: A Tale of '98. (Bangor.)

A well-told story with a great deal of local dialect, very well rendered, and of local colour. A faithful picture of the times. Real characters introduced.

1798. MAXWELL (W. H.) O'Hara. [1825.]

A Protestant landowner casts in his lot with the United Irishmen. The Government attaints him of treason; he is tried by a jury of drunken bigots, and hanged as a traitor. His son, the hero of the tale, then throws himself heart and soul into the rebellion. The interest centres in the accounts of the fighting in the North. The hero is a leader at the battle of Antrim. Some light is thrown on the nature of the friction between the Catholic and the Protestant commanders, which constantly threatens the disruption of the rebel forces (Krans).

1798. PENDER (Mrs. M. T.) The Green Cockade. pp. 380, close print. (Sealy, Bryers.) 3*s*. 6*d*.

A love story, the scene of which is laid in Ulster during the rebellion. Full of romantic adventures. Historical characters introduced: Lord Edward, Putnam M'Cabe, and especially Henry Joy M'Cracken. Battle of Antrim described, but remainder of incidents almost entirely fictitious. No attempt at impartiality. The Government side is painted in the darkest colours.

1798. M'HENRY (James, M.D.) The Insurgent Chief. pp. 128, very close print. (Gill.) Bound up with Hearts of Steel. n.d.

Adventures of a young loyalist in the Antrim rebellion, pleasantly told, but with improbabilities and a good deal

of the *deus ex machina*. Apparently sympathetic to rebels but with constant undercurrent of praise of the Government.

1798. WALSHE (Miss E. H.) The Foster-Brothers of Doon.

See note on this author's *The Manuscript Man*.

1798. CLARKE (Mrs. Charles M.) "Miriam Drake"—Strong as Death. pp. 538. (Aberdeen: Moran.) 6*s*.

The scene is laid in Ulster: the personages are Irish Presbyterians. The author's sympathies are with the rebels, but she does justice to the men on the loyalist side. The book contains many stirring adventures, but is far removed from mere sensationalism (Publ.).

1798. MORAN (J. J.) Stories of the Irish Rebellion. (Aberdeen: Moran.) 1*s*. 6*d*.

Short stories, noteworthy for vividness and dramatic power (for example, the story of Leonie Guiscard and Teeling). Humour and pathos alternate. Neither is overdone (Publ.).

MATHEW (Frank). The Wood of the Brambles. (Lane.) 6*s*. 1896.

Gives a grotesque picture, intended for vivid realism, of the rebellion. The rebels are comic savages, their leaders (the priests included) little better than buffoons. It is a burlesque '98. It is well, however, to add the following estimate from the prefatory essay to the new edition of *The Cabinet of Irish Literature*: "A born critic here and there will find out that Mr. Frank Mathew's *Wood of the Brambles* is as full of wit, wisdom, observation, and knowledge as genius can make it; but to the ordinary reader it is deliberately and offensively topsy-turvy, and there's an end of it."

FALY (Patrick C.) Ninety-Eight: being the Recollections of Cormac Cahir O'Connor Faly (late Col. in the French Service) of that awful period. Collected and edited by his grandson, Patrick C. Faly, Attorney-at-Law, Buffalo, N.Y. (Downey.) Illustr. A. D. M'Cormick. 1897.

Cormac is heart and soul with the rebels. Life in Dublin, 1798, described. Then we are brought all through the scenes of the rising.

1798. M'DONNELL (Randal). Kathleen Mavourneen. pp. 270. (Sealy, Bryers.) 2*s*. With frontispiece. 1898.

Pictures first the causes and events that led to the rebellion, Tone's visit to America, his schemes, the French invasion. Then vivid description of the outbreak in Wicklow, the fight at Tubberneering, the battle of New Ross, the capture and death of Lord Edward Fitzgerald.

1798. KEIGHTLEY (S. R.) The Pikemen. (Hutchinson.) 6*s*. 1903.

The supposed "narrative of Rev. Patrick Stirling, M.A., of Drenton, Sangamon Co., Ill., U.S.A., formerly of Ardkeen, Co. Down," telling his experiences in the Ards of Down (district between Strangford Lough and the sea) during the rising. Presbyterian-Nationalist bias. Strong character study. Faithful descriptions of scenery. The study of the Government spy is especially noteworthy.

1798. MULHOLLAND (Rosa). Hester's History. pp. 237. (Chapman & Hall.) 1869.

Pastoral life in the Glens of Antrim, the main theme being a love story. Humour and tragedy alternate. Incidents of the rebellion, including an attack on a castle in the Glens by the English soldiery. Some historical characters are introduced. During part of the action the scene shifts to London. The story was written at the request of Charles Dickens, and he thought highly of it.

1798. MURPHY (James). The Forge of Clohogue. pp. 332. (Sealy, Bryers, and Gill.) [1st ed., 1885; several since.]

The story opens on Christmas Eve, 1797, and ends with the battle of Ross, including very stirring descriptions of the battles of Oulart and Ross. As is usual with this author, the plot is somewhat loose, there are improbabilities, and the love interest is of a stereotyped kind; yet the reader is carried along by the quick succession of exciting incident. Of course the standpoint is national. A good idea is given of the state of the country at the time.

1798. D'ESPARBÈS (Georges). Le Briseur de Fers. pp. 316. (Paris: Louis-Michaud.) 3*s*. 10*d*.

Dedication (to Colonel Arthur Lynch), and Preface (telling about the erection of the Humbert Memorial at Ballina). Humbert's invasion told in impassioned and somewhat high-

flown language. Describes some of the episodes with extraordinary vividness. Based mainly on reliable works, but not strictly historical.

1798. BENNETT (Louie). A Prisoner of his Word. pp. 240. (Maunsel.) 6*s*. Handsome cover. 1908.

"A tale of real happenings" (sub-title). Opens at Ballynahinch, Co. Down, in June, 1797. A pleasant, exciting romance, written in vigorous and nervous style. A young Englishman joins the Northern rebellion. He pledges himself to revenge his friend taken after the fight at Ballynahinch and hanged as a rebel. The story tells how he carries out the pledge. The only historical character introduced is Thomas Russell. His pitiful failure in 1803 to raise another rebellion in Ulster is related. The little heroine, Kate Maxwell, is finely drawn.

1798. SCOTT (Florence) and HODGE (Alma). The Round Tower. pp. 229. (Nelson.) 1*s*. 6*d*. Pretty picture cover. 1906.

A very slight story centering in the landing of the French at Killala in 1798. Adventures of two small English boys. An interesting but one-sided glimpse of some of the episodes of the time. For boys.

1798. HOLLAND (D.) Donal Dun O'Byrne: A Tale of the Rising in Wexford in 1798. pp. 224. (Gill.) 1*s*. n.d.

The story of the rising (including Oulart, Tubberneering, Gorey, and Ross, and the guerilla warfare after Vinegar Hill) from an insurgent's point of view. The book is full of scenes of blood and breathes a spirit of vengeance. The narrative is not remarkable. Some of the scenes border on indelicacy.

1798. BIRMINGHAM (George A.) The Northern Iron. pp. 320. (Maunsel.) Bound in Irish linen. 1907. New ed. at 1*s*., 1909.

Scene: Antrim; a few incidents of the rising woven into a thrilling and powerful romance. Splendid portraits—the United Irishmen James Hope, Felix Matier, and Micah Ward, the loyal Lord Dunseverick, chivalrous and fearless, Finlay the Informer, and others. Vivid presentment of the feelings and ideas of the time, without undue bias, yet enlisting all the reader's sympathies on the side of Ireland.

1798. BANIM (Michael). The Croppy. pp. 420. (Duffy.) 2*s*. Still reprinted. 1st ed., 1828.

Opens with a long and serious historical introduction. There

follow many pages of a love story of the better classes which is, perhaps, not very convincing. Samples of the outrages by which the people were driven to revolt are given. Then there are many scenes from the heart of the rebellion itself, some of them acquired from conversation with eye-witnesses. The attitude is that of a mild Nationalist, or rather Liberal, contemplating with sorrow not unmixed with contempt the savage excesses of his misguided countrymen. The rebellion is shown in its vulgarest and least romantic aspect, and there are harrowing descriptions of rebel outrages on Vinegar Hill and elsewhere. The one noble or even respectable character in the book, Sir Thomas Hartley, is represented as in sympathy with constitutional agitation, but utterly abhorring rebellion. The other chief actors in the story are unattractive. They have no sympathy with the insurgents, and the parts they play are connected merely accidentally with the rebellion. There is much movement and spirit in the descriptive portions.

ORPEN (Mrs.) Corrageen in '98. (Methuen.) 6*s.* 1898.

" Written with sympathy for the loyalists. A realistic description of the more horrible features " (Baker).

1798. LOVER (Samuel). Rory O'More. pp. 452. (Constable.) 3*s.* 6*d.* Very many editions.

Introduction and notes by D. J. O'Donoghue, who considers this to be Lover's best long story. A tale of adventure with a slight historical background. National in sentiment without being unfairly biased. Contains some of Lover's best humour, especially the endless drollery and whimsicalities of the hero, Rory. Some of the types are very true to life. There are passages of genuine pathos.

1798. BUCKLEY (William). Croppies Lie Down. pp. 511. (Duckworth.) 6*s.* 1903.

Scene : Wexford the year of the rising. The author banishes all romance and artistic glamour, and deals with the horrors of the time in a spirit of relentless realism. Quite apart from historical interest, the book is thrilling as a story of adventure. The tone is impartial, but the writer clearly means the events and scenes described to tell for the Irish side. The *New Ireland Review* says that " it sketches the origin and course of the Wexford insurrection with a conscientious accuracy which would do credit to a professed historian " ; and it praises the author's " exceptional literary ability " and the " intense reality of his characters."

1798. ARGYLE (Anna). Olive Lacy. Philadelphia. Before 1866.

This author has also published *Cecilia; or, The Force of Circumstances* (N.Y., 1866); *Cupid's Album* (N.Y., 1866); *The General's Daughter: A Romance of History* (N.Y., 1869).

1798. HINKSON (H. A.) Up for the Green. pp. 327. (Lawrence & Bullen.) 6*s*. 1898.

" For several of the incidents related in this story, the author is indebted to the narrative of Samuel Riley, a yeoman [Quaker] of Cork, who was captured by the rebels, while on his way to Dublin, in September, 1798." This worthy man discovers the rebels to be very different from what he had taken them to be. A healthy, breezy tale with more adventure than history. Standpoint: thoroughly national. There is quiet humour in the quaintly told narrative of the Quaker.

1798. CONYNGHAM (D. P.) The O'Mahony, Chief of the Comeraghs. pp. 268. (N.Y.: Sadlier.) 1879.

A tale of Co. Waterford in 1798, written from a strongly Irish and Catholic standpoint. Depicts the tyranny of the Protestant gentry, the savagery of the yeomanry. Typical scenes are introduced, e.g., a flogging at the cart's tail through the streets of Clonmel, seizures for tithes, the execution of Father Sheehy (an avowed anachronism), etc. Chief historical personages: Sir Judkin Fitzgerald, the " flogging " Sheriff, and Carl Kingston. A vidid picture, though obviously partisan, and marred by some inartistic melodrama.

1798 *sqq*. ANON. Hugh Bryan; or, The Autobiography of an Irish Rebel. 1861.

Scene: Valley of Blackwater, Lismore. Time: end of eighteenth century (1798) and beginning of nineteenth century. May be described as a souper story. Purports to be a moving picture of the last struggle of the Gael against the English planter, ending in failure, and resulting, in the hero's case, in conversion to Protestantism. He finally marries an escaped nun whom he meets in an English town while engaged in slum-work.

1798. BOYSE (E. C.) That Most Distressful Country. 3 vols. (F. V. White.) 1886.

A tale of love and marriage. Scene: first in Wexford, opening with pleasant pictures of country-house life and merry-making. Then there is an account of some minor incidents of the rebellion, viewed from loyalist standpoint, with insistence on savage cruelty of rebels. Then the scene

shifts to London, and thence to Dublin, where we have pictures of life in military society. Finally the scene is transferred to Tuam, where word is brought of Humbert's campaign in the West. Pleasant style, but the conversations, full of chaff and nonsense, are long drawn out.

1798. NEVILLE (Ralph). Lloyd Pennant. 2 vols. (Chapman & Hall.) 1864.

The landing of the French at Killala.

1798. MURPHY (James). The Shan Van Vocht, a Tale of '98. pp. 347. (Gill.) 2*s*. 6*d*. n.d.

A melodramatic story, full of hairbreadth escapes, related with a good deal of dash, and at times of power. Tells of Tone's negotiations in Paris leading to the various attempted French invasions of Ireland, with a detailed and vivid account of that in which Admiral Bompart was defeated in Lough Swilly and Tone himself captured, also details of the latter's trial and execution.

1797-1801. O'BYRNE (M. L.) Ill-won Peerages; or, An Unhallowed Union. pp. 716. (Gill.) 1884.

At the outset of this book we are introduced in a series of pictures to the homes of representatives people of various parties, and long, imaginary political conversations between the prominent men of the time are given. Then there is a full account of the rebellion from the battle of Kilcullen to Vinegar Hill. Practically every noteworthy personage of the time is described in private and in public life. The romantic interest is entirely subservient to the historical, yet there is plenty of adventure. The bias is ultra-nationalist. The style, and especially the descriptions, were highly praised by a reviewer in the *Tablet*.

THE NINETEENTH CENTURY

1798-1805. CAMPION (Dr.) Michael Dwyer, the Insurgent Captain. pp. 128. (Gill.) 1*s*. 6*d*. Very cheap paper and print. n.d.

A reprint of a book first published many years ago. An account of the life, exploits, and death of a Wicklow outlaw. The anecdotes are for the most part given as handed down among the Wicklow peasantry. They are not arranged in any special order. Many of them are so wonderful as to be scarcely credible, yet most of them are, in the main, well authenticated. The style is turgid and highflown to the verge of absurdity.

1797-1803. GILBERT (George). The Island of Sorrow. pp. 384. (Long.) 6s. 1903.

Deals, in considerable detail, with political and social life in the Ireland of the time. The circles of Lord Edward and Pamela Fitzgerald (centering in Leinster House), of the Emmet family (at the Casino, Milltown), and of the Curran family (at the Priory, Rathfarnham) are fully portrayed and neatly interlinked in private life. The whole romance of Emmet and Sarah Curran is related. There are many portraits—Charles James Fox, Curran (depicted as a domestic monster), many men of the Government party, above all, Emmet. This portrait is not lacking in sympathy, though the theatrical and inconsiderate character of his aims is insisted on. The whole work shows considerable power of *dramatizing* history, and is made distinctly interesting. "The author," says Mr. Baker, "tries to be impartial, but cannot divest himself of an Englishman's lack of sympathy with Ireland." The book is preceded by a valuable list of authorities and sources.

1803. GWYNN (Stephen). Robert Emmet. (Macmillan.) 6s. Map of Dublin in 1803. 1909.

An account of the Emmet rising related with scrupulous fidelity to fact and in minute detail. The author introduces no reflections of his own, leaving the facts to speak. His narrative is graphic and vivid, the style of high literary value. The minor actors in the drama—Quigley, Russell, Hamilton, Dwyer—are carefully drawn. Though he gives a prominent place in the story to Emmet's romantic love for Sarah Curran, Mr. Gwynn has sought rather to draw a vivid picture of the event by which the young patriot is known to history than to reconstruct his personality.

BODKIN (M. M'D.) True Man and Traitor. (Duffy.) 1910.

The career of Robert Emmet from his Trinity days to his tragic end, told in the author's usual spirited fashion. Emmet is represented as an able and practical organizer, but the story of his love for Sarah Curran is not neglected. The historical facts are thoroughly leavened with romance—Emmet's perilous voyage to France in a fishing-hooker, the detailed accounts of his interviews with Napoleon, the character of Malachi Neelin, the traitor: these and many other things are blended with the narrative of real events.

1803. THYNNE (Robert). Ravensdale. 3 vols. (Tinsley.) 1873.

An attempt to represent the men and motives of the Emmet insurrection. Point of view Unionist. Free from caricature,

vulgarity, patois, and conventional local colour. Scene at first in England, but mainly Dublin and Co. Wicklow. Deals with fortunes of a family named Featherstone—loyalists, with one exception, Leslie, who is a friend of Emmet. Michael Dwyer, Emmet, Lord Kilwarden, etc., figure in the tale. Love, hatred, murder, incidents of 1803, Emmet's trial, escape of Leslie and his ultimate restoration keep up the interest to the end, when the real murderer confesses.

c. 1800-1814. LEVER (Charles). Tom Burke of "Ours." pp. 660. [1844.]

The early scenes (150 pp.) of Tom's life (told throughout in the first person) take place in Ireland. Lever tells us (Pref.) that he tried to make Tom intensely Irish before launching him into French life. Tom enlists, but in consequence of a quarrel with a fatal ending has to fly the country. He goes to France, then under the First Consul, and joins the army. Military, civil, and political life at Paris is described with wonderful vividness and knowledge. These form a background to the exciting and dramatic adventures and love affairs of the hero. Then there is the Austerlitz campaign fully described; then life at Paris in 1806. Then the campaign of Jena. Finally we have a description of the last campaign that ended with the abdication at Fontainebleau. The portrait of Napoleon is lifelike and convincing. Lever throws himself thoroughly into his French scenes. A pathetic episode is the love of Minette, the Vivandière, for Tom, and her heroic death at the Bridge of Montereau. Darby the Blast is a character of the class of Mickey Free and Tipperary Joe, yet quite distinct and original. The scene near the close where Darby is in the witness-box is a companion picture to Sam Weller in court, and is one of the best things of its kind in fiction.

c. 1808. WOODS (Margaret L.) The King's Revoke. pp. 334. (Smith, Elder.) 6*s.* 2nd impression. 1905.

The strange adventures of Patrick Dillon, an officer in the Spanish army, in the course of his attempt to set free Ferdinand VII. of Spain, imprisoned in France by Napoleon I. Its pictures of Catholic life in Spain are not always flattering, though doubtless not intentionally offensive.

c. 1810. MACMANUS (L.) Nuala. pp. 322. (Browne & Nolan.) 3*s.* 6*d.* 4 illustr. by Oswald Cunningham. 1908.

Tells how the only child, aged fifteen, of the head of the O'Donnells, then in the service of the Austrian Government, is entrusted by her father just before his death with the

mission of obtaining the Cathach, or battle-book of the O'Donnells, from the monks at Louvain. On the way she passes through exciting adventures, being captured by some of Napoleon's soldiers, and rescued by Marshal MacMahon. Juvenile.

1866. ANON. ("Scian Dubh"). Ridgeway.

The Fenian Invasion of Canada.

c. 1870. SWAN (Annie S.—Mrs. Burnett Smith). A Son of Erin. pp. 344. (Hutchinson.) 6s. 6 illustr. 1899 and 1907.

Scene: first Edinburgh, then chiefly Co. Wicklow. Period: just before retirement of Butt and rise of Parnell, who is one of the personages of the tale. The interest turns on the discovery of the identity of a child abandoned in Edinburgh when an infant. No love interest.

1875-1891. LYSAGHT (S. R.) Her Majesty's Rebels, pp. 488. (Macmillan.) 6s. 1907.

In a prefatory note the author tells us that though the career of his hero resembles that of Charles Stewart Parnell, Connor Desmond is not intended as a portrait of Parnell. "There is an historical basis for the structure of the story—not for the persons." A political novel, written mainly about the course of national life in Ireland, 1875-1891. The central figure most obviously reproduces the career and even the personal characteristics of Parnell, who is well and even sympathetically portrayed. The writer's view-point is free, on the whole, from party bias. He is convinced that a Royal residence in Ireland would be a sure antidote to seditious tendencies. There is a strong love interest. The author depicts many scenes of Irish life among various classes

II—Stories of Irish Life in the Past

(Not strictly Historical)

NOTE.—I have thought it well to separate from the historical novels proper those which do not deal explicitly with historical characters and events, yet which portray—or purport to portray—Irish life at some particular period in the past. Of such the following section is composed.

End of 4th cent. COLLINS (William). Dalaradia. (N.Y.: Kenedy.) 36 cents net.

"A tale of the days of King Milcho," the time of St. Patrick.

ANON. The Old Irish Knight, a Milesian Tale of the Fifth Century. 1828.

SIXTEENTH AND SEVENTEENTH CENTURIES

c. 1450. O'KEEFFE (Christopher M.) The Knights of the Pale. pp. viii + 263. (Glasgow: Cameron & Ferguson.) 1857 and 1870.

First appeared in the *Celt*. The author was sentenced about 1866 to penal servitude for Fenianism, was released about 1877, went to U.S.A., and died in Brooklyn about 1889. (Wrote also a Life of O'Connell in two vols.) Sub-title, "Ireland 400 Years Ago." "The object of the story is to give the impression which a prolonged study of Irish antiquities has produced on the author's mind" (Pref.). Interspersed with the narrative are several pieces of verse, some original, some translated by the author from the Gaelic.

O'DONNELL (Lucy). St. Patrick's Cathedral. (Dublin.) 1855.

"A tale of the sixteenth century."

c. 1690. O'GRADY (Standish). In the Wake of King James. pp. 242. (Dent.) 4*s.* 6*d.* 1896.

A wild and nightmare-like tale. Scene: a lonely castle on the west coast inhabited by a gang of Jacobite desperadoes. Contains no historical incidents.

c. 1675. CARLETON (William). Redmond O'Hanlon. pp. 199. 16mo. (Duffy.) 1s. [1862.] Still reprinted.

The exploits of a daring Rapparee. A fine subject feebly treated. From national point of view the book is not inspiring. Very slight plot, consisting mainly in the rescue by O'Hanlon of a girl who had been abducted. Moral tone good. A good appendix (32 pages) by T. C. Luby gives the historical facts connected with the hero.[1]

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c. 1730. DUFF GORDON (Lady). Stella and Vanessa. trans.. (Ward, Lock.) 1859.

Days of Swift. From the French of Léon de Wailly.

PENAL TIMES

1713. CROWE (E. E.) Corramahon (in *Yesterday in Ireland*).—See Addenda.

c. 1728. BANIM (John). The Conformists. pp. 202. (Duffy.) 1st ed., 1829.

Period: reign of George II. A very singular story, whose interest centres in the denial under the Penal Laws of the right of education to Catholics. A young man, crossed in love, resolves to become a "conformist" or pervert, and thus at once disgrace his family and oust his father from the property.

ANON. Vultures of Erin. A Tale of the Penal Laws. 5s. net.

KAVANAGH (Rev. M.) Shemus Dhu, the Black Pedlar of Galway. (Duffy.) 2s. Very many editions. Still in print.

Life in and about Galway during Penal times. The peasantry are portrayed as well as the citizens and the upper classes. The plot is somewhat rambling, yet the book is interesting.

ARCHDEACON (Matthew). Shawn na Saggarth, The Priesthunter. (Duffy.) 6s. 1843.

A tale of the Penal times.

[1] See also Addenda, *The Robber Chieftain*.

c. 1750. NEWCOMEN (George). A Left-handed Swordsman. (Smithers.) 6*s.* 1900.

Dublin Society.

1750-1783. DAUNT (W. J. O'Neill). The Gentleman in Debt. 339 pp. (Cameron & Ferguson). 1s. 1848.

Adventures of a penniless young gentleman trying to get a position. Pictures (after Lever), first life in Galway, among impecunious, fox-hunting, hard-drinking, duelling squires (Blakes, Bodkins, and O'Carrolls); then the vapid life of Castle Dublin aristocrary of the time, with its place-hunting and ignoble time-serving. Incidentally (for the author does not moralise) we have glimpses of the working of the penal laws. The story is an unexciting one of rather matter-of-fact courtship and of domestic intrigue. There are not a few amusing scenes, nothing objectionable, and no bias. A strking character study is that of the Rev. Julius Blake. who is of the tribe of Pecksniff, but with quite distinctive features.

c. 1760. HINKSON (H. A.) The Point of Honour. (Lawrence & Bullen.) 6*s.* 1901.

"Stories about the quarrelsome, bottle-loving, duelling gentry of the eighteenth century" (Baker).

1761-1764. M'HENRY (James, M.D.) The Hearts of Steel. (Gill.) 6*d.* Still in print. 1st ed., 1825.

A story full of sensational adventure. There is a good deal about the Oak Boys and Steel Boys, Ulster Protestant secret societies which indulged in agrarian outrages as a protest against various abuses. The writer praises the Presbyterian religion somewhat at the expense of the Catholic. Some of the incidents related are rather coarse. Includes legends of Carrickfergus, also a good deal of verse.

1760 *sqq.* GAMBLE (Dr. John). Sarsfield; or, Wanderings of Youth. 3 vols. 12mo. (London.) 1814.

A tale of Ulster at the time of Thurot's expedition, his capture of Carrickfergus, and the fervour of Protestant and loyalist resistance aroused by this feat.

1761-1779. GWYNN (Stephen). John Maxwell's Marriage. (Macmillan.) 6*s.* 1903.

Scene: chiefly Donegal. A strong and intense story. Interesting not only for its powerful plot, but for the admirably

painted background of scenery and manners, and for its studies of character. It depicts in strong colours the tyranny of Protestant colonists, and the hate which it produces in the outcast Catholics. One of the main motives of the story is a forced marriage of a peculiarly odious kind. In connexion with this marriage there is one scene in the book that is drawn with a realism which, we think, makes the book unsuitable for certain classes of readers.

M'AULIFFE (E. F.) Grace O'Donnell, a Tale of the 18th Century. (Cork: Guy & Co.) 1891.

c. 1770. "EBLANA." The Strike. (Sealy, Bryers.) 6*d.* 1909.

"A stirring tale of Dublin in the eighteenth century, when Ireland stood well ahead in industrial activity, and the Dublin Liberties were the hub of Irish Industrialism."

c. 1770. ANON. (G. O'C.) André Besnard. (Cork.) 1889.

A tale of Old Cork, giving good descriptions of its people, buildings, etc. Period: that preceding the times of the Volunteers. A tale of courtship and adventure. One of the chief characters is Paul Jones, the celebrated American admiral.

c. 1775. LEVER (Charles). Charles O'Malley. pp. 632, close print. [1841.]

From electioneering, hunting, and duelling with the Galway country gentry, the scene changes to Trinity, where the hero goes in for roistering, larking, and general fast living with the wildest scamps in town. Then he gets a commission in the dragoons, and goes to the Peninsula (p. 147). There he goes through the whole campaign, and ends by viewing Waterloo from the French camp. Throughout, the narrative is enlivened by the raciest and spiciest stories. The native Irish, where they appear, are drawn in broad caricature.

LEVER (Charles). Harry Lorrequer. pp. 380. [1839.]

The first of Lever's rollicking military novels. The hero is a dashing young English officer, who comes to Cork with his regiment, and there passes through what the author calls "a mass of incongruous adventures. Such was our life in Cork, dining, drinking, riding steeplechases, pigeon-shooting, and tandem driving." The book abounds in humorous incidents and is packed with good stories and anecdotes. All sorts of Irish characters are introduced. There are sketches of

Catholic clerical life in a vein of burlesque. The latter part of the story takes the reader to the Continent (various parts of France and Germany), where we meet Arthur O'Leary, afterwards made the hero of another story.

HALL (E.) The Barrys of Beigh. pp. 394. (M'Glashan & Gill.) [1875.]

Scene: banks of Shannon twenty miles below Limerick. Story opens about 1775.

c. 1780. EDGEWORTH (Maria). Castle Rackrent. (Macmillan, etc.) [1800.]

A picture of the feudal gentry in the latter half of the seventeenth century, in the form of reminiscences by an old retainer of the glories of the family he had served. One after another, he tells the careers of his various masters, the wild waste and endless prodigality of one, the skinflint exactingness of another. There is no religious bias nor discussion of problems, the chief interest being the ingenuous and unquestioning devotion of the old servant and his quaint observations. The literary merits of the book are usually rated very high.

c. 1780. EDGEWORTH (Maria). The Absentee. (Macmillan, etc.) [1809.]

A vivid impression of the Irish nobility trying to dazzle London society, and to prove itself more English than the English themselves, while the English great ladies mock at their parvenu extravagance and outlandish ways. The fine lady spends her days in social emulation while her lord sinks to the company of toadies and hangers-on, until the conscience of the young heir is aroused by a tour in Ireland, and he brings the family back to their estates. The peasants are drawn purely in their relation of grateful and patient dependents.

c. 1780. EDGEWORTH (Maria). Ormond. pp. 379. (Macmillan, Dent, etc.) [1st ed., 1817.]

Pictures of the scheming, political, extravagant gentry, especially a type of the Catholic country gentleman, the good-natured, happy-go-lucky Cornelius O'Shane, known to his worshipping tenantry as King Corny. There is also a sketch of Paris society, to which Ormond, the attractive, impulsive young hero, is introduced by an officer of the Irish Brigade. Generally thought the most interesting, gayest, and most humorous of Miss Edgeworth's books.

c. 1780. EDGEWORTH (Maria). Ennui. [1809.]

The Earl of Glenthorn, an English-bred absentee landlord, is afflicted with *ennui*. He determines to attempt a cure by

a visit to Ireland, and the cure is effected in a very unlooked for way. The author draws in an amusing and vivid way the contrast, as felt by Lord Glenthorn, between English tastes, prejudices and decorums and the strange Irish ways, which surprise him at every turn (Krans).

c. 1780. MORGAN (Lady). Florence Macarthy. [1816.]

Combines, as so many of Lady Morgan's books do, political satire with a romantic love tale. A kidnapped heir asserts his claim to a peerage and estates and unwittingly woos the romantic Florence, to whom he had been betrothed in his youth. Mr. Fitzpatrick calls the book "an exceedingly interesting and erudite novel," and tells us how, before attempting it, she had "saturated her memory with a large amount of reading which bore upon the subject of it." The character of Counsellor Con Crawley constitutes a bitter attack on Lady Morgan's unscrupulous enemy, John Wilson Croker. The half-mad schoolmaster, Terence Oge O'Leary, is a curious type.

c. 1780. MORGAN (Lady). The Wild Irish Girl. [1806.]

A love story of almost gushing sentiment. The scene is the barony of Tirerragh in Sligo (where the book was actually written). Here the "Prince" of Inismore, though fallen on evil days, still keeps up all the old customs of the chieftains, his ancestors. He wears the old dress, uses the old salutations, has his harper and his shanachie, etc. His daughter, Glorvina, is the almost ethereal heroine. The personages of the book frequently converse about ancient Irish history, legend, music, ornaments, weapons, and costumes. There is much acute political discussion and argument in the book. It is fervently on the side of Irish nationality. "Father John" is a fine character, modelled on the then Dean of Sligo. It contains many other portraits drawn from real life. Its success at the time was enormous. In two years it passed through seven editions. (Fitzpatrick, Krans, etc.).

c. 1780. MORGAN (Lady). O'Donnel. pp. 288. (Downey.) 2*s.* 6*d.* [1814.] 1895.

The central figure of this tale is a scion of the O'Donnells of Tyrconnell, proud, courteous, travelled, who has fought in the armies of Austria and of France, and finally that of England. He is a type of the old Catholic nobility, and his story is made to illustrate the working of the Penal laws. Nearly all the personages of the story are people of fashion, mostly titled. There is much elaborate character-study, and not a little social satire. The native Irish of the lower orders appear in the person of M'Rory alone, a

humorous faithful old retainer, whose conversation is full of bulls. Lady Singleton, the meddling, showy, flippantly talkative woman of fashion, and Mr. Dexter, the obsequious, are well drawn. The main purpose of the book, says the author, was to exhibit Catholic disabilities. There are interesting descriptions of scenery along the Antrim coast and in Donegal. As fiction it is slow reading, yet Sir Walter Scott speaks highly of it.

c. 1790. MORGAN (Lady). St. Clair; or, The Heiress of Desmond. [1804.]

"*St. Clair*, in sentiment and situation a weak imitation of Werter, introduces an Irish antiquary, who discourses upon local legends and traditions, ancient Irish MSS., and Celtic history, poetry, and music" (Krans). Aims at upsetting the notion of the possibility of platonic love between the sexes without any approach to real attachment. Into the description of places and scenes the authoress worked much of her Connaught experience.

1779. BANIM (Michael). The Mayor of Windgap. pp. 190. (Duffy.) 1st ed., 1834.

Romantic and sensational—attempted murders, abductions, etc. Not suitable for the young. Interest and mystery well sustained. Scene: Kilkenny in 1779.

c. 1780. BANIM (John). Peter of the Castle. pp. 191. (Duffy.) 1st ed., 1826.

A sensational and romantic tale. The opening chapters (by Michael Banim) give a detailed description of country match-making and marriage festivities at the time.

c. 1780. BANIM (John). The Fetches. (Duffy.) [1825.]

A gloomy story, turning on the influence of superstitious imaginations on two nervous and high-strung minds. The fetch is the spirit of a person about to die said to appear to friends. The story is somewhat lightened by the introduction of two farcical characters.

1815-1825. BANIM (Michael). Crohoore of the Bill-hook. (Duffy.) [1825.]

Has been a very popular book. The action lies in one of the darkest periods of Irish history, when the peasantry, crushed under tithe-proctor, middleman, and Penal laws, retorted by the savage outrages of the secret societies. One of these latter was the "Whiteboys," with the doings of which the book largely deals. The author does not justify outrage,

but explains it by a picture of the conditions of which it was an outcome. A dark and terrible story. The scene is Kilkenny and neighbourhood. It must be added that most of the characters savour strongly of what is now known as the "stage Irishman."

BANIM (Michael). The Ghost Hunter and his Family. (Simms & M'Intyre.) [1852.]

Still published by P. J. Kenedy, New York; 75 cents. An intricate plot skilfully worked out, never flagging, and with a mystery admirably sustained to the end. Gives curious glimpses of the life of the times (early nineteenth century), as seen in a provincial town (Kilkenny). But the style often offends against modern taste. The book soon turns to rather crude, if exciting, melodrama. Moreover, though the author is always on the side of morality, there is too much about abduction, etc., and too many references to the loose morals of the day to make it suitable reading for certain classes.

BANIM (John). The Anglo-Irish. [1828.]

c. 1782-1805. LEVER (Charles). Sir Jasper Carew. pp. 490. [1855.]

The early part (152 pages) deals with the career of the hero's father, a wealthy Irish gentleman of Cromwellian stock, who has estates and copper and lead mines in Wicklow. He goes to Paris, allies himself by a secret marriage with the party of the Duke of Orleans, then returns to Ireland, where he kills a Castle official in a duel, receiving himself a mortal wound. His widow is deprived of the property, and left in poverty. She retires to Mayo, with her son Jaspar. In this part there are elaborate pictures of politics in the early days of the Irish Parliament, and of the wild, extravagant social life of the period. Jasper goes to France, is involved in revolutionary plots, is sent to London as secret agent, and there has interviews with Pitt and Fox. Finally he returns to Ireland to claim his birthright. The story is told in the first person, and Lever intended the narrative to reveal the intimate character of the teller. The book is crammed with adventure. It was a favourite with the author.

c. 1786. LEVER (Charles). Gerald Fitzgerald. [1st ed. in book form 1899.]

The hero is a legitimate son of the Young Pretender, offspring of a secret marriage with an Irish lady. Recounts his surprising adventures and his relations with Mirabeau (whose death is powerfully described), the poet Alfieri,

Madame Roland, the Pretender himself, whose court at Rome is described, etc., etc. There is little humour, the book being a sober historical or quasi-historical romance. There are some passages offensive to Catholic feeling.

PORTER (A. M.) Rose de Blaquière. (London: C. H. Clare.) 1856.

Disturbances at end of eighteenth century. Killarney.

1780-1797. CROTTIE (Julia M.) The Lost Land. pp. 266. (Fisher Unwin.) 6s. 1907.

"A tale of a Cromwellian Irish town [in Munster]. Being the autobiography of Miss Annita Lombard." A picture of the pitiful failure of the United Irishmen to raise and inspirit a people turned to mean, timid, and crawling slaves by ages of oppression. Thad Lombard, sacrificing fortune, home, happiness and at last his life for the Lost Land, is a noble figure. The book is a biting and powerful satire upon various types of anglicized or vulgar or pharisaical Catholicism (the author is a Catholic). The whole is a picture of unrelieved gloom. The style, beautiful, and often poetic, but deepens the sadness. Thad Lombard, a hundred years before the time, pursues the ideals of the Gaelic League.

ANON. The United Irishman; or, The Fatal Effects of Credulity. 2 vols. (Dublin.) 1819.

A United Irishman who had escaped from Dublin Castle by the heroism of a sister, tells the tale of his woes to an Englishman, who meets him by accident. The latter in turn tells his story, equally woeful. The writer seems to be a Catholic and to sympathize more or less with the United Irishman. The book contains material for a good story, but it is told in a rambling manner, without art, and is full of sentimentality. No attempt to picture events or life of the times.

1792-1798. REED (Talbot Baines). Kilgorman. pp. 420. (Nelson.) 6 illustr. (good). 1906.

Scene: mainly in Donegal. Relates adventures of Donegal fisherboy, first at home, then in Paris during Reign of Terror, then at battle of Camperdown, then in Dublin, where he frequents meetings of United Irishmen and meets Lord Edward. Standpoint: not anti-Irish, but hostile to aims of United Irishmen. Full of exciting adventure. Juv. N.B.—The book is preceded by a short notice of T. B. Reed's life and work, in which he is represented as much attached to Ireland.

c. 1795 *sqq.* GAMBLE (Dr. John). Charlton; or, Scenes in the North of Ireland. 3 vols. 12mo. (London.) 1823, and new ed. 1827.

Depicts, with sympathy for the views of the United Irishmen, the state of Ireland during the years that immediately preceded the rebellion. The hero is a young surgeon in a North of Ireland town.

1798. ARCHDEACON (Matthew). Connaught, a Tale of 1798. 1830.

The author was born at Castlebar, 1800; died, 1862.

1798.[1] TYNAN (Katharine). A King's Woman. pp. 155. (Hurst & Blackett.) 6*d.* 1905.

Told by Penelope Fayle, a young Quaker gentlewoman, a loyalist or King's woman, but sympathetic to the Irish. Scene: a Leinster country house. No descriptions of the fighting, but glimpses of the cruelty of Ancient Britons, yeomanry, etc., and of the dark passions of the time. Racy, picturesque style, with exciting incidents and dramatic situations.

c. 1800. LEVER (Charles). The Knight of Gwynne. 1847.

A close study, based on considerable knowledge, of the ways and means adopted by the English Government to destroy the Irish Parliament. Castlereagh figures in no flattering fashion. Con Heffernan is a type of his unscrupulous tools. The Knight himself is an engaging portrait of a lovable old Irish gentleman, frank, high-spirited, courteous, chivalrous. At first placed in ideal circumstances for the display of all his best qualities, he shows himself no less noble in meeting adversity. Other notable characters are Bagenal Daly (a portrait of Beauchamp Bagenal), the villainous attorney Hickman, and Mr. Dempsey the story-telling innkeeper. In describing the coasts of Antrim and Derry and the country about Castlebar and Westport, Lever draws upon his own experiences.

1808. BANIM (John). John Doe; or, The Peep o' Day. 1825.

The story of a young man who, for revenge, joins the Shanavests, a secret society, terrible alike to landlord, tithe-proctor, and even priest. The remarks made about *Crohoore* apply equally to this book.

[1] For some other novels dealing with the '98 period see Addenda.

1808. CARLETON (William). The Tithe-Proctor. (Belfast: Simms & M'Intyre.) [1849.]

Founded on real events, the murder of the Bolands, a terrible agrarian crime. Written in a mood of savage resentment against his countrymen. D. J. O'Donoghue says of this book: "It is a vicious picture of the worst passions of the people, a rancorous description of the just war of the peasantry against tithes, and some of the vilest types of the race are there held up to odium, not as rare instances of villainy, but as specimens of humanity quite commonly to be met with." Yet there are good portraits and good scenes. Among the former are Mogue Moylan, the Cannie Soogah, Dare-devil O'Driscoll, Buck English, and the Proctor himself. The latter, hated of the peoples, is painted in dark colours. "As a study in villainy," says Mr. O'Donoghue, "the book is convincing. There is one touching and fine scene—that in which the priest stealthily carries a sack of oats to the starving Protestant minister and his family." "As a study of Irish life," says Mr. O'Donoghue again, "even in the anti-tithe war time, it is a perversion of facts and a grotesque accumulation of melodramatic horrors."

1810 *sqq.* LEVER (Charles). Jack Hinton. pp. 402. [1843.]

Adventures of a young English officer who arrives in Ireland during the Viceroyalty of the Duke of Grafton. The hero's Irish experiences include steeplechasing, fox-hunting, "high life" in Dublin, a glimpse of society life in the Castle, love, and duelling, and murder. But Lever wrote the book to show how Irish character and Irish ways differed wholly from English ditto, and he represents Hinton as constantly having his prejudiced English eyes opened with a vengeance. This novel contains some of Lever's most famous characters: Corny Delaney, Hinton's body servant; Mr. and Mrs. Paul Rooney, parvenu leaders of Dublin society; Father Tom Loftus, Lever's idea of the jolly Irish priest; Bob Mahon, the devil-may-care, impecunious Irish gentleman; most of all Tipperary Joe. "For these," says the author (Pref.), "I had not to call upon imagination." Tipperary Joe was a real personage. For the last 100 pages the scene shifts to Spain, France, and Italy. Throughout event succeeds event at reckless speed. There are some scenes of Connaught life.

c. 1810. MATURIN (C. R.) Woman; or, Pour et Contre. [1818.]

A fierce satire on the Irish Methodists by a clergyman of the Church of Ireland.

19th cent. GRIFFIN (Gerald). The Collegians. (Duffy.) 2*s*. [1st ed., 1828]; still reprinted.

Pronounced the best Irish novel by Aubrey de Vere, Gavan Duffy, and Justin M'Carthy. Its main interest lies in its being a tragedy of human passion. The character of Hardress Cregan, the chief actor, is powerfully and pitilessly analysed. Danny Man, with his dog-like fidelity; Myles, the mountainy man, simple yet shrewd; Fighting Poll of the Reeks; Hardress Cregan's mother, are characters that live in the mind, like the memories of real persons. There are pictures, too, of the life of the day, the drunken, duelling squireen, the respectable middle-class Dalys, the manners and ways of the peasantry, whose quaint, humorous, anecdotal talk is perfectly reproduced, but who are shown merely from without. The scene is laid partly in Limerick and partly in Killarney.

c. 1820. GRIFFIN (Gerald). Tales of the Munster Festivals.

Scene: the wild cliffs and crags of Kerry and West Clare. Theme: the play of passions as wild and terrible as the scenes; yet there are glimpses of pleasant home-life and hospitality, and many touches of humour. The tales appeared in three series, 1827, 1829, and 1832. The first (Holland Tide) contained the *Aylmers of Ballyaylmer*, a story about a family of small gentry on the Kerry coast, with many details of smuggling; *The Hand and Word*, *The Barber of Bantry*, with its picture of the Moynahans, a typical middle-class family, like the Dalys in *The Collegians*, and several shorter tales. The second series contains *Card-drawing*, *The Half-Sir*, and *Suil Dhuv the Coiner*, which deals with the "Palatines" of Limerick. The third series contains *The Rivals* and *Tracy's Ambition*. These are sensational stories. The first has an interesting picture of a hedge-school, the second brings out the people's sufferings at the hands of "loyalists" and Government officials. They contain several instances of seduction and of elopement.

c. 1810. CARLETON (William). Valentine M'Clutchy. (Duffy.) 2*s*. [1845] numerous eds. since; still reprinted.

A detailed study of the character and career of an Irish land agent of the worst type. It puts the reader on intimate terms with the prejudices, feelings, aims, and manners of the Orangemen of the day, and bitterly satirizes them. It gives vivid pictures of both Anglican and Dissenting proselytizing efforts. Written from a strongly national and even Catholic standpoint. Contains several remarkable character studies. There is Solomon M'Slime, "the religious

attorney," sanctimonious, canting, hypocritical; Darby O'Drive, M'Clutchy's ruffianly bailiff, a converted Papist; the Rev. Mr. Lucre, a very superior absentee clergyman of the Establishment, and an ardent proselytizer; the old priest, Father Roche, very sympathetically drawn. The bias throughout is very strong and undisguised. There are some grotesquely and irresistibly comic scenes, but there are also fine scenes of tragic interest. "Nothing in literature," says Mr. O'Donoghue, "could be more terrible than some of the scenes in this book." He calls it "one of Carleton's most amazing efforts." Of the book as a whole, Mr. Krans says: "It is one of the most daring pictures of Irish country life ever executed."

c. 1812. MURPHY (James). Luke Talbot. pp. 278. (Sealy, Bryers.) 1*s.* 1890.

A sensational story filled, without any interval of dullness, with exciting adventures—sea battles, wrecks, hairbreadth escapes, fighting under Wellington in Spain, etc., etc. The main theme is a murder committed by a wicked land agent in Ireland—Malcolm M'Nab—and of which Luke is suspected on strong circumstantial evidence. All through the book, until just the end, M'Nab is on top, but right finally triumphs. There is no attempt at character drawing and very little probability.

1814 *sqq.* RUSSELL (T. O'N.) Dick Massey. pp. 300. (Gill.) 1*s.* New ed., poor print, 1908.

Famine in 1814 and following years, as background for a story full of incident, humour, and pathos, with faithful pictures of many sides of Irish life—the emigrant ship, a wedding, relations of good and bad landlords with tenants. Altogether on the side of the peasant.

c. 1815. HALL (Mrs. S. C.) Sketches of Irish Character. pp. 443. (Chatto & Windus.) 7*s.* 6*d.* With 61 illustrations by Maclise, Gilbert, Harvey, George Cruikshank, etc. [1st ed., 1829.] 1854 (5th), 1892, etc.

Mrs. Hall intends in these sketches to do for her village of Bannow, in Wexford, what Miss Mitford did for her English village. This district, she says, "possesses to a very remarkable extent all the moral, social, and natural advantages, which are to be found throughout the country." Its people are chiefly descendants of Anglo-Norman settlers and have little or no Irish blood. The author proclaims (cf. Introduction) her intention "so to picture the Irish character as to make it more justly appreciated . . . and more respected

in England." She applies to the peasantry the saying "their virtues are their own; but their vices have been forced upon them." Again she says, "the characters here are all portraits." Yet it must be confessed that the standpoint is, after all, alien, and something strangely like the traditional stage Irishman appears often in these pages. There is, however, not a shadow of religious bias. The "Rambling Introduction" makes very pleasant reading.

c. 1815. HALL (Mrs. S. C.) Tales of Irish Life and Character. (T. N. Foulis.) 5*s.* With 16 illustr. in colour from the famous Irish paintings of Erskine Nichol, R.S.A. 1909.

HALL (Mrs. S. C.) Stories of the Irish Peasantry. pp. 302, close print. (Chambers.) 1851.

Aims to reconcile landlords and peasantry. To this end tries to show each to what their enmity is due and how they may remedy the evil. The stories are to show the peasantry that their present condition is due to defects in the national character and in the prevailing national habits—chiefly drink, early marriages, laziness, conservatism, superstition. The authoress has a good grasp of the ways of the people, but her reasoning is peculiar. When a peasant, driven to desperation by a cruel eviction, swears vengeance, this is put down to innate lawlessness, sinfulness, and a murderous disposition. Twenty stories in all, some melodramatic, some pastoral.

1817. CARLETON (William). The Black Prophet. pp. 408. (Lawrence & Bullen.) [1st ed., 1847.] Introduction by D. J. O'Donoghue, and illustr. by J. B. Yeats. 1899.

The plot centres in a rural murder mystery, but there are many threads in the narrative. As a background there is the Famine and typhus-plague of 1817, described with appalling power and realism. Of this the author himself was a witness, and he assures us that he has in no wise exaggerated the horrors. All through there are passages of true and heart-rending pathos lit up by the humorous passages of arms between Jemmy Branigan and his master the middleman, Dick o' the Grange. Many peculiar types of that day appear: Skinadre the rural miser, Donnell Dhu the Prophecyman. There is not a word in the book that could hurt Catholic or national feeling.

1817-1818. KENNEDY (Patrick). The Banks of the Boro. pp. 362. (M'Glashan & Gill.) 2*s.* 1867; new ed. 1875, etc.

Into the tissue of a pleasant and touching story of quiet country life in North-west Wexford the author has woven a collection of tales, ballads, and legends, some of which are of high merit. They contain a wealth of information on local customs and traditions. Incidentally, Irish peasant character is truthfully painted in all its phases—grave, gay, humorous, and grotesque. The moral standard is very high throughout. There are many vivid descriptions of scenery. The whole is told in a simple, pleasant, genial style. The author tells us that the chief incidents, circumstances and fireside conferences mentioned in the book really occurred.

KENNEDY (Patrick). Evenings in the Duffrey. pp. 396. (M'Glashan & Gill.) 2*s.* 1869.

A kind of sequel to *The Banks of the Boro.* The adventures of the hero, Edward O'Brien, are continued, the story being, as before, interspersed with legends and ballads. It has the same good qualities as the earlier book, the tone being again thoroughly healthy.

c. 1820. MARTIN (Miss H. L.) Canvassing. (Duffy.) Still in print (N.Y.: Kenedy.) [1832.]

Published as one of the O'Hara Tales. An elaborate tale of matchmaking and marriage among the upper classes, written with a moral purpose. Incidentally there is a good picture of an election contest in the first quarter of the nineteenth century.

c. 1820. LEVER (Charles). Sir Brooke Fosbrooke. [1866.] (Routledge, etc.) 3*s.* 6*d.*

"Reproduces much of the humour and frolic of his earlier tales, the mess-room scene in the officers' quarters at Dublin, with which the drama opens, recalling the sprightly comedy of *Harry Lorrequer.* The vigorous story that follows contains much more serious characterization and portraiture of real life than the earlier books" (Baker).

. 1820. LEVER (Charles). Barrington. [1862.]

A novel of social and domestic life in the middle classes. Scene: a queer little house, the Angler's Home, on the banks of the Nore, Co. Kilkenny. Here the Barringtons live. Among the striking characters are the fire-eating Major M'Cormack; Dr. Dill, an excellent study of a country medical

man, and his lively daughter, Polly. The interest largely turns on the disgrace and subsequent vindication of Barrington's son, George. In this Lever portrays his own son and his career.

1820. LEVER (Charles). The Fortunes of Glencore. pp. 395. [1857.]

Intended (see Pref.) as an experiment to bear out (or the contrary) his conviction that "any skill I possess lies in the delineation of character and the unravelment of that tangled skein that makes up human motives." The scene at first is in a castle on the shores of the Killaries between Mayo and Galway; afterwards it is on the Continent. Lord Glencore is a passionate, proud, soured man, misanthropical, and suffering from disease. A scandal connected with his wife has filled him with hatred and bitterness. He determines to disown his son, who, after a terrible scene, runs away from home. The book is largely taken up with the adventures in Italy and elsewhere of Sir Horace Upton, a distinguished diplomatist and a valetudinarian, together with the doings and sayings of his follower, Billy Traynor, formerly poor scholar, hedge-schoolmaster, fiddler, journalist, now unqualified medical practitioner—a strange character drawn from a real personage. Many of the characters are cosmopolitan political intriguers. In the end Lady Glencore's innocence is established.

c. 1820. LEVER (Charles). Arthur O'Leary. pp. 435. [1844.]

Rather a collection of stories of adventure than a novel. Lever has worked into it many of his own experiences in Canada, and also at Göttingen. There is a good deal about student life in Germany. Many stories (of the Napoleonic wars chiefly) are told by the various characters all through the book. Some contemporary critics thought this the best of Lever's books.

c. 1820. LEVER (Charles). Davenport Dunn. 1859.

The astonishing histories of two adventurers. Dunn is an ambitious, clever man who by shady means lifts himself into a high position as a financier and launches into immense financial schemes. This character was drawn from John Sadlier, Junior Lord of the Treasury, who was the associate of John Keogh in "The Pope's Brass Band," (so-called) and closed an extraordinary career by shooting himself on Hampstead Heath. Grog Davis, a blackleg, rivals Dunn in another sphere, his sporting cheats being as vast as the other's financial swindles. Davis' high-hearted daughter, Lizzie, is a finely-drawn character.

c. 1820-1845. AYSCOUGH (John). Dromina. pp. 437. (Arrowsmith.) 6*s*. 1909.

The author brings together in a queer old castle on the Western coast the M'Morrogh, descendant of a long line of Celtic princes, his children by an Italian wife, his French sister-in-law, a band of gypsies of a higher type, whose king is Louis XVII. of France, rescued from his persecutors of the Terror and half-ignorant of his origin. These are some of the personages of the tale. It is noteworthy that not one of the characters has a drop of English blood. I shall not give the plot of the story. The last portion is full of the highest moral beauty. The lad Enrique or Mudo, son of Henry M'Morrogh (whose mother was an Italian) and of a Spanish gypsy princess, is a wonderful conception. When the author speaks, as he does constantly, of things Catholic (notably the religious life and the Blessed Sacrament) he does so not only correctly but in a reverential and understanding spirit. The one exception is the character of Father O'Herlihy, which is offensive to Catholic feeling, and unnatural. The moral tone throughout is high. One of the episodes is the seduction of a peasant girl, but it is dealt with delicately and without suggestiveness.

c. 1820. ELIZABETH (Charlotte). The Rockite. [1832.]

In sympathy with Protestant view. Captain Rock was a famous leader of Whiteboys during the anti-tithe war. The *Memoirs of Captain Rock* were published in anonymously 1824, in Paris, by Thomas Moore.

CARLETON (William). Traits and Stories of the Irish Peasantry. Many eds., e.g., Routledge, 1 vol., 3*s*. 6*d*.

Perhaps the best is that edited in four volumes, 3*s*. 6*d*. net each, by D. J. O'Donoghue, and published in 1896 by Dent. Its special features are: handsome binding, print, and general get-up; reproduction of original illustrations by Phiz; portraits of Carleton; inclusion of Carleton's Introduction; biography and critical introduction by Editor. The original edition first appeared in 1830-33. Contents: (1) Ned M'Keown; (2) Three Tasks; (3) Shane Fadh's Wedding; (4) Larry M'Farland's Wake; (5) The Station; (6) An Essay on Irish Swearing; (7) The Battle of the Factions; (8) The Midnight Mass; (9) The Party Fight and Funeral; (10) The Hedge School; (11) The Lough Derg Pilgrim; (12) The Donagh, or the Horse Stealers; (13) Phil Purcel, the Pig Driver; (14) The Leanhan Shee; (15) The Geography of an Irish Oath; (16) The Poor Scholar; (17) Wildgoose Lodge;

(18) Tubber Derg; (19) Dennis O'Shaughnessy going to Maynooth; (20) Phelim O'Toole's Courtship; (21) Neal Malone.

This work constitutes the completest and most authentic picture ever given to us of the life of the peasantry in the first quarter of the last century. It is the more interesting in that it depicts an Ireland wholly different from the Ireland of our days, a state of things that has quite passed away. Speaking of the *Traits*, Mr. D. J. O'Donoghue says that, "taken as a whole, there is nothing in Irish literature within reasonable distance of them for completeness, variety, character-drawing, humour, pathos and dramatic power." And most Irishmen would be at one with him. About the absolute life-like reality of his peasants there can be no doubt. But reserves must be made as to his fairness and impartiality. To the edition of 1854 he prefixed an introduction, in which he states his intention "to aid in removing many absurd prejudices . . . against his countrymen," and in particular the conception of the "stage Irishman." He then enters into a vindication and a eulogy of the national character which is fully in accord with national sentiment. But many of the stories were originally written for a violently anti-national and anti-Catholic periodical. Some of the *Traits* were consequently marred by offensive passages, some of which the author himself afterwards regretted. He frequently betrays the rancour he felt against the religion which he had abandoned. The Catholic clergy in particular he never treated fairly, and in some of the *Traits* ridicule is showered upon them, e.g., in "The Station." Yet in others, e.g., "The Poor Scholar," things Catholic are treated with perfect propriety. In 1845 Thomas Davis wrote for the *Nation* a very appreciative article on Carleton. The illustrations by Phiz are very clever, but many of them are simply caricatures of the Irish peasantry.

CARLETON (William). Tales and Stories of the Irish Peasantry. 1845.

Is as good as the *Traits*, and has, moreover, little that is objectionable.

CARLETON (William). Tales of Ireland. 1834.

Contains: The Death of a Devotee; The Priest's Funeral; Lachlin Murray and the Blessed Candle; Neal Malone; The Dream of a Broken Heart, etc. This last has been described as one of the purest and noblest stories in our literature; but the remainder are among Carleton's feeblest efforts, and are full of rank bigotry.

Stories from Carleton, with an Introduction by W. B. Yeats. pp. xvii. + 302. (Walter Scott.) 1s. 6*d*., now reduced to 1s. n.d.

Contains : The Poor Scholar ; Tubber Derg ; Wildgoose Lodge ; Shane Fadh's Wedding ; The Hedge School. Mr. Yeats says of Carleton : " He is the greatest novelist of Ireland, by right of the most Celtic eyes that ever gazed from under the brows of storyteller."

c. 1820. CARLETON (William). Fardorougha the Miser. pp. 280. (Downey.) [1839.] n.d.

Prefaces by the Author and by D. J. O'Donoghue. A powerful novel, full of strong character study, and of deep and tragic pathos, relieved by humorous scenes. Carleton tells us that all the characters save one are drawn from originals well known to himself. The original of the miser's wife, a perfect type of the Catholic Irish mother, was his own mother. Una O'Brien is one of the loveliest of Carleton's heroines. The mental struggles of the miser, torn between the love of his son and the love of his money, are finely depicted.

c. 1825. CARLETON (William). Paddy-go-Easy and his Wife Nancy. (Duffy.) 1s. [1845] ; still reprinted.

Racy sketch of humorous and good-natured but lazy, thriftless good-for-nothing Irishman, drawn with much humour and with the faithfulness of a keen observer. But the book leaves on the reader the absurd impression that this character is typical of the average peasant. The story is a prototype of the famous *Adventures of Mick M'Quaid*. The title of this book was originally *Parra Sastha*.

c. 1820-1840. CARLETON (William). Rody the Rover. (Duffy.) 1s. [1845] ; still in print.

Study of the origin of Ribbonism and of its effects upon countryside. The hero is an emissary of the Society. The latter is represented as organized and worked by a set of self-interested rascals who deluded the peasantry with hopes of removing grievances whilst they themselves pursued their personal ends, and were often at the same time in the pay of the Castle. The government spy system is denounced.

c. 1820. CARLETON (William). The Emigrants of Ahadarra. (Downey.) [1847.]

A story of rural life depicting with much beauty and pathos the sadness of emigration. The book is first and foremos

a love story and has no didactic object. The book contains one of Carleton's most exquisite portraits of an Irish peasant girl. The struggle between her love and her stern and uncompromising zeal for the faith is finely drawn. O'Finigan, with his half-tipsy grandiloquence, is also cleverly done. A kindly spirit pervades the book, and it is almost entirely free from the bad taste, coarseness, and rancour which show themselves at times in Carleton.

c. 1820. CARLETON (William). The Squanders of Castle Squander. [1852.]

An attempt to present the life of the gentry, a task for which Carleton was imperfectly qualified. "It reminds one," says Mr. O'Donoghue, "at a superficial examination, of Lever, but is far inferior to any of that writer's works. It is full of rancour and rage, and makes painful and exasperating reading: the best that can be said for it is that there are pages here and there not unworthy of the author's better self. The latter part of the book is an acrid political argument." There is an amusing story of a trick played upon a gauger. At present being re-issued as a serial in the Belfast newspaper the *Irish Weekly*.

CARLETON (William). Anne Cosgrave.

"A vigorous attempt to exhibit the manners and customs, and especially the religious feelings, of the Ulster people. Some of the chapters are very graphic, and there is no lack of Carleton's peculiar humour" (O'Donoghue).

c. 1820. BODKIN (M. M'D.) Shillelagh and Shamrock. (Chatto.) 3*s*. 6*d*.

Short stories dealing mainly with the wild scenes of old election days. Pictures of evictions and the old-time fox-hunting, whiskey-drinking landlord. Always on the peasants' side. Tales full of voluble humour and "go." The peasants' talk is faithfully and vividly reproduced.

1822. HALL (Mrs. S. C.) The Whiteboy. (Ward, Lock, Routledge). 2*s*., and 6*d*. [1845]; several eds. since.

In the height of the Whiteboy disturbances, which are luridly described, a young Englishman comes to Ireland with the intention of uplifting the peasantry and bettering their lot. After some terrible experiences he at length succeeds to a wonderful extent in his benevolent purposes. The book is of a didactic type (Krans).

1820-1850. EDGE (J. H.) An Irish Utopia. pp. 296. (Hodges & Figgis.) 3*s.* 6*d.* Frontisp., View of Glendalough. 1906 and 1910.

" A Story of a Phase of the Land Problem." Scene : Wicklow County and Shropshire, England. A slender plot, telling of the abortive attempt of a younger twin to oust the rightful heir from title and property, ending with a lawsuit in which some well known lawyers are introduced under slightly disguised names. Father O'Toole is a very pleasant character study. The famous " J. K. L.," Dr. Doyle, Bishop of Kildare and Leighlin, figures in the story. The standpoint is that of an Irish Conservative, without religious bias, and sympathizing with certain Irish grievances. Humour pathos, and brogue are absent.

1826. MAGENNIS (Peter). The Ribbon Informer, a Tale of Lough Erne. pp. 158. (London.) 1874.

An unskilfully constructed, rambling narrative interspersed with indifferent verse. The author says in his Preface : " This novel is founded on fact, almost every incident in it actually occurred, and many of them within the recollection of the writer. It contains local traditions and legendary lore. It treats of highway robbery, illicit distilling, rural manners, party feeling, and a rather disorganized state of society."

1829 *sqq.* SHEEHAN (Canon P. A.) Glenanaar. pp. 321. (Longmans.) 6*s.* 1905.

" Tainted blood, inherited shame, is a terrible thing amongst a people who attach supreme importance to these things." This is, perhaps, the central theme of the story. The narrative opens in 1829 with the famous Doneraile Conspiracy trial in Cork, when O'Connell, summoned in hot haste from Derrynane, was just in time to save the lives of the innocent accused. The story traces to the third generation the strange fortunes of the descendants of one of the informers in this trial. There are glimpses of the famine of '48 and of the spirit of the men of '67.

1829 *sqq.* LEVER (Charles). The Martins of Cro' Martin. pp. 625. [1847.]

Scene : chiefly Connemara ; the novel opening with a fine picture of the old-time splendours of Ballynahinch Castle, the seat of the " Martins." For awhile the scene shifts to Paris during the Revolution of 1833. The story illustrates the practical working of the Emancipation Act. Martin is a type of the ease-loving Irish landlord, " shirking the cares of his estates, with an immense self-esteem, narrow, obstinate,

weak, without ideas, and with a boundless faith in his own dignity, elegance, and divine right to rule his tenants" (Krans). Rejected by his tenantry at an election he quits the country in disgust, leaving them to the mercies of a Scotch agent. Lever pictures vividly the sufferings of the people both from this evil and from the cholera, drawing for the latter upon his own experiences when ministering to cholera patients in Clare. He says of the people that "no words of his could do justice to the splendid heroism they showed each other in misfortune." Mary Martin is one of Lever's most admirable heroines. There is a fine study, also, of a young man of the people, son of a small shopkeeper in Oughterard, who by his sterling worth raises himself to the highest positions.

c. 1830. KELLY (Peter Burrowes). The Manor of Glenmore. 3 vols. (Lond.: Ed. Bull.) 1839.

Scene: Stradbally in the Queen's County. Most of the personages of the tale and many of its incidents are real. Illustrates faithfully the social condition of Ireland at the time. It is on the side of the peasantry. The country is very well described; the book has many interesting incidents; peasant life is pictured with knowledge and sympathy.

c. 1830. CARLETON (William). Jane Sinclair; or, The Fawn of Springvale. [1841.]

A melancholy story of middle-class life, with many truthful touches, but overcharged with a sentiment that to modern taste appears somewhat strained and somewhat "fade." Contains a highly eulogistic portrait of a dissenting minister, John Sinclair—Calvinistic, didactic, but warm-hearted and truly charitable.

c. 1830. CARLETON (William). The Black Baronet. pp. 476, close print. (Duffy.) 2*s.* Several eds [1st, 1856]; still reprinted.

A tragedy of upper-class society life. The interest lies chiefly in the intricate plot, which, however, is of a very commonplace type, and distinctly melodramatic. There is little attempt to portray the manners of the society about which the book treats, and there is little character-drawing. The tragedy is relieved by humorous scenes from peasant life. In the Preface the author tells us that the circumstances related in the story really happened. Contains a touching picture of an evicted tenant, who leaves the hut in which his wife lies dead and his children fever-stricken to seek subsistence by a life of crime.

CARLETON (William). The Red Haired Man's Wife. [1st ed., 1889.]

c. 1830. SADLIER (Mrs. James). The Old House by the Boyne. pp. 319. (Gill.) 2*s*. 6*d*. New ed., 1904.

Scene: Drogheda. Many descriptions of old historic spots, and much legendary lore. There is a love interest, also, but the book is hardly up to the author's usual standard. At the outset of the book Drogheda is well described.

c. 1830. MURPHY (James). Hugh Roach the Ribbonman. (Duffy.) 1*s*. New ed., 1909.

One of the most popular of the author's stories. The leading incidents are founded on occurrences of the time. Full of thrilling and dramatic situations and historical pictures (*Freeman*).

1830-1840. TROLLOPE (Anthony). The MacDermotts of Ballycloran. (Lane.) 1*s*. [1844.] 1909.

Scene: Co. Leitrim. Chief characters: the members of a broken-down Catholic county family. Miss MacDermott is engaged to a Sub-Inspector of police. This latter, because of certain difficulties that stand in the way of their marriage, attempts to elope with her. Her brother comes on the scene, and there is an affray, in which the Sub-Inspector is killed. Young MacDermott is tried and publicly hanged. This is the mere outline. More interesting is the background of Irish rural life, seen in its comic and quaint aspect, by an observant and not wholly unsympathetic Englishman. The portrait of the grand old Father John M'Grath is most life-like and engaging, but the pictures of low life in the village and among the illicit stills is vulgar in tone and the humour somewhat coarse. The book is spoken of by a competent critic, Sir G. O. Trevelyan, as in some respects the author's best. The author himself considers this his best plot.

1830-1850. LEVER (Charles). Roland Cashel. pp. 612. [1850.]

Opens with wonderfully vivid and picturesque description of life in the Republic of Columbia. A harum-scarum young Irish soldier of fortune almost promises marriage to the daughter of a Columbian adventurer. Then he learns he is heir to a large property in Ireland, and he immediately returns there. In Dublin the daughters of his lawyer, Mr. Kennyfeck, and others try to capture the young heir, but instead he falls in love with a penniless girl. Then there are exciting and romantic adventures. The villain, Tom Linton, with the intention of ruining Roland, introduces him to fast society, nearly implicates him with the young wife of Lord Kilgoff; the Columbian adventurer turns up to claim him; he is charged with murder; but eventually

all is well. Lady Kilgoff is an admirably drawn character, as also is the Dean of Drumcondra, a portrait of Archbishop Whately. In the last chapter there is a passage which seems to show how Lever realized that the anglicized society of the Pale is far from being the true Ireland.

1830-1850. LEVER (Charles). One of Them. pp. 420. (1861.)

Scene varies between Florence and the North of Ireland, many of the incidents described being real experiences of his own gone through in each of these places. Lever having been asked which of his novels he deemed best suited for the stage, replied that if a sensation drama were required, he thought *One of Them* a good subject. Deals largely with the adventures on the Continent of a queer type of Irish M.P.; but its outstanding character is Quackinboss, a droll specimen of Yankee.

c. 1830-1850. LEVER (Charles). Luttrell of Arran. [1865.]

Opens in Innishmore, Arran Islands, off the coast of Galway. Luttrell, a proud, morbid man of broken fortunes, arrives there with his wife, the daughter of an Arran peasant. The latter dies, leaving an only son, Harry. Shortly afterwards Sir Gervais Vyner, a wealthy Englishman, calls at the island in his yacht, and renews acquaintance with Luttrell. Vyner then goes to Donegal, where he meets with and adopts a beautiful peasant girl. The interest turns largely on the success of Vyner's experiment in making a fine lady out of the girl. She is one of Lever's most charming heroines. After many vicissitudes she comes to Innishmore. Here she meets Harry, who had returned from an adventurous career at sea, and they are married. Tom O'Rorke, who keeps an inn in a wild part of Donegal, provides a good deal of the humour. His inveterate hatred of everything English, his wit and his audacity (not always commendable), mark him out for special mention. There is also an amusing American skipper.

1830-1850. LEVER (Charles). The Bramleighs of Bishop's Folly. [1868.]

Scene of first portion: North of Ireland, near Coleraine, Co. Londonderry; afterwards Italy. Deals with the experiences of a rich English banker and his family who come to Ireland, but the central figure is the selfish old peer, Viscount Culduff, a neighbouring landowner, on whose estate coal is found. Much of the novel deals with the exploiting of the Culduff mine. Tom Culbill, a bluff, vulgar, humorous engineer, who comes to work this mine, provides most of the fun which is scattered through the story. All the characters are vividly drawn, among others that of a young Irish Protestant clergyman, the only one that appears prominently

in Lever's pages. The mystery that runs through the book is kept veiled with great cleverness to the very end. Finally, the book is packed with witty epigrammatic talk.

1831. MEANY (Stephen Joseph). The Terry Alt, a Tale of 1831. 3 vols. 1841.

1832. LEVER (Charles). St. Patrick's Eve. [*c.* 1845.]

A short and somewhat gloomy tale of a period that Lever knew well—the pestilence of 1832. Scene: borders of Lough Corrib. The life described is that of the small farmer and the peasant struggling to make ends meet. Faction-fighting is dealt with in the opening of the tale, and the relations between landlord and agent and tenantry, at the period, are described with insight. "When I wrote it, I desired to inculcate the truth that prosperity has as many duties as adversity has sorrows."

1833. DAUNT (W. J. O'Neill). Saints and Sinners. 2 vols. aftds. 1 vol. (Duffy.) 1843, etc.

"The reader who expects in this narrative what is commonly called the plot, or story, of a novel, will, we fairly warn him, be disappointed. Our object in becoming the historian of Howard is merely to trace the impressions produced on his mind by the very varied principles and notions with which he came in contact" (beginning of chap. xiii.) The book is besides a very satirical study of various types of Ulster Protestantism, and a controversial novel, reference to Scripture and to various Catholic authorities being frequently given in footnotes. The story, a slight one, moves slowly, but the situations have a good deal of humour.

c. 1840. O'BRIEN (Mgr.) Jack Hazlitt, A.M. pp. 380. (Duffy.) 3rd ed. n.d. Still in print.

The Preface tells us that Jack Hazlitt, whose fortunes are followed in this book, was a real person known to the author, and that many of the adventures recorded are true. Scene: first, banks of Shannon (King's County or Westmeath), then America. Story of sensational kind, but with many moral lessons, often verging on homilies, directed chiefly against free-thought and undenominational education.

KICKHAM (Charles J.) Knocknagow. pp. 628. (Duffy.) 3*s.* 6*d.* [1st ed., *c.* 1860; upwards of 14 eds. since.]

One of the greatest, if not the greatest, of all Irish novels. Yet it is not so much a novel as a series of pictures of life

in a Tipperary village. We are introduced to every one of its inhabitants, and learn to love them nearly all before the end. Everything in the book had been not only seen from without but *lived* by the author. It is full of exquisite little humorous and pathetic traits. The description of the details of peasant life is quite photographic in fidelity, yet not wearisome. There is the closest observation of human nature and of individual peculiarities. It is realism of the best kind. The incidents related and some of the discussions throw much light on the Land Question. The author does not, however, lecture or rant on the subject. Occasionally there are tracts of middle-class conversation that would, I believe, be dull for most readers.

KICKHAM (Charles J.) For the Old Land. pp. 384. (Gill.) new ed., 1904.

Main theme: the fortunes and the sufferings of an Irish family of small farmers under the old land system. The peasant's love of home and the bitter sadness of emigration are brought out in the unfolding of the tale. All through there runs a love-tale told with the author's usual restraint, simplicity, and delicate analysis of motive. There is a humorous element, too, amusing bailiffs and policemen furnishing much of it. Constable Sproule's driving home the pigs is capitally done. Rody Flynn is a grand old character, evidently sketched from life.

KICKHAM (Charles J.) Sally Cavanagh. (Duffy.) 2s. [*c.* 1870.] New ed., 1902.

Kickham's first story. Contains in germ all the great qualities of *Knocknagow*. We feel all through that it is the work of a man of warm, tender, homely heart—a man born and bred one of the people about whom he writes. It is a simple and natural tale of love among the small farmer class. Sally Cavanagh's tragedy is due to the combined evils of landlordism and emigration. Some of the saddest aspects of the latter are dwelt upon. The book is quite free from declamation and moralizing, the events being left to tell their own sad tale. Perhaps the noblest characters in the book are the Protestant Mr. and Mrs. Hazlitt. There is no trace of religious bigotry. There are touches of humour, too—for example, the love affairs of Mr. Mooney and the inimitable scene between Shawn Gow and his wife.

c. 1840. DOWLING (Richard). The Mystery of Killard. pp. 357. (Tinsley Bros.) New ed. 1884.

Tale of the Clare coast and its fishing population (drawn with much skill and fidelity) half a century back. The story centres in a mysterious and romantic rock unapproach-able by sea and connected with the land by a single rope

only. There is a mysterious owner, or rather a series of them, and mysterious gold. But the central idea of the book (one of the most original in literature, it has been justly called) is the study of a deaf-mute who, by brooding on his own misfortune, grows to envy and then to hate his own child, because the child can hear and speak.

c. 1840. SADLIER (Mrs. James). Maureen Dhu. pp. 391. (N.Y.: Sadlier.) [1st ed., 1869.]

A tale of the Claddagh, the famous fishing village beside Galway city. Its manners and ways are described in detail, and with fidelity. Tells how the beautiful daughter of the chief fisherman is wooed and won from all competitors by a wealthy young merchant of the city. The plot is well sustained and interesting, though somewhat complicated and hampered by digressions.

c. 1840. CARLETON (William). Art Maguire. (Duffy.) 1*s.* First publ. 1847; still reprinted.

The story of a man ruined by drink. Conventional and obviously written for a purpose, yet enlivened by scenes of humour and pathos, written in Carleton's best vein. Dedicated in very flattering terms to Father Theobald Mathew, and irreproachable from a Catholic point of view. Incidentally there is an interesting picture of one of Father Mathew's meetings. Father Mathew himself thought highly of the book.

c. 1840. TYNAN (Katharine). Peggy the Daughter. pp. 335. (Cassell.) 1909.

A romance of Ireland in early Victorian days. A young spendthrift nobleman, a widower, runs away with Priscilla, a Quakeress, and also an heiress. The description of the pursuit is exciting and dramatic. The penalty of his deed is a long imprisonment, from which he issues a sadder and wiser man. Priscilla's care of his little daughter, Peggy, in the meantime is a pathetic story.

NOTE.—*Emancipation and Repeal.* There seems to be a strange dearth of novels dealing with these movements. I have succeeded in finding only the two following, though, doubtless, there are others.

BLESSINGTON (Lady). [1789-1849.] The Repealers; or, Grace Cassidy. (Lond.) 1st ed., 1833.

"Contains scarcely any plot and few delineations of character, the greater part being filled with dialogues, criticisms,

and reflections. Her ladyship is sometimes sarcastic, sometimes moral, and more frequently personal. One female sketch, that of Grace Cassidy, a young Irish wife, shows that the author was most at home among the scenes of her early days" (Chambers's *Cyclopædia of English Literature*).

1843. TROLLOPE (Anthony). The Kellys and the O'Kellys. (Chapman & Hall.) New ed., 1907. (Lane.) 1s. [1848.]

Scene: Dunmore, Co. Galway, at the time of O'Connell's trial. Mainly a love story of the upper classes. Some clever portraits, e.g., the Widow Kelly and the hero, Frank O'Kelly, Lord Ballindine. Picture of hard-riding, hard-drinking, landlord class.

THE FAMINE YEARS AND YOUNG IRELAND

c. 1840-1850 O'MEARA (Kathleen). The Battle of Connemara. (Washbourne.) 3s.

A beautiful story of priests and people in Connaught in the days of the Soupers (*circ.* 1840-50) by an author distinguished in other fields. The scene is laid partly in Paris. Noteworthy characters are Mr. Ringwood, an English convert clergyman, and Father Fallon, an Irish country priest.

c. 1844-1856. TENCH (Mary F. A.) Against the Pikes. pp. 357. (Russell.) n.d. (recent).

How the sins of the fathers are visited upon the children to the third and fourth generation. Phil O'Brien returning to Ireland after long years of sin and suffering in Australia finds his first love unchanged in heart—only to see her taken from him by death. He foregoes for her sake revenge on the man who had wrecked his life, and dies to save his enemy. Though the characters are Irish there is little about Irish life (nothing about pikes). The whole book is very sad, the pathos of the close is painful, "*navrant.*" By same author: *Where the Surf Breaks, A Prince from the Great Never-Never*, etc.

c. 1846 *sqq.* SADLIER (Mrs. James). New Lights; or, Life in Galway. pp. 443. (N.Y.: Sadlier.) [1853.]

Peasant life in Famine times. Written with a strong sympathy for the sufferings of the people and with admiration for their virtues. There is a good deal about the proselytism or "souperism" that was rife at the time. The evils of landlordism, resulting in evictions, etc., are depicted. There is no love interest.

1846-1848. Field (Mrs. E. M.) Denis. (Macmillan.) 2*s*. Still in print.

A story of the Famine. Interesting portrait of Young Ireland leader. Standpoint: rather anti-national.

1845-1848. Keary (Miss). Castle Daly. pp. 576. 4th ed. (Macmillan.) 3*s*. 6*d*. [1st ed., 1875]; often reprinted. 1889.

A story of the fortunes of an old Irish family. Period: the Famine years and Smith O'Brien rising. The sufferings of the people sympathetically described. The Young Ireland movement dwelt on both from an English and an Irish standpoint. All through the book constant contrast between English and Irish characters, showing their incompatibility and on the whole the superiority of the English; yet the book shows sympathies with Home Rule, to which one of the chief characters is converted.

1845-1848. Conyngham (D. P.) The O'Donnells of Glen Cottage. pp. 498. (N.Y.: Kenedy.) n.d.; still in print.

Scene: Tipperary during the Famine years. The fortunes of a family in the bad times. Famine and eviction and death wreck its peace, and things are only partially righted after many years. The author, whose view-point is nationalist and Catholic, vividly describes the evils of the time—the terrible sufferings of the Famine, eviction as carried out by a heartless agent, souperism in the person of Rev. Mr. Sly, judicial murder as exemplified by the execution of the M'Cormacks.

1846 *sqq*. O'Ryan (Julia and Edmund). *In Re* Garland. (Richardson.) 1873.

Time: after Famine of 1846, when the Encumbered Estates Court was in full swing. Cleverly written, and showing intimate knowledge of Munster ways of speech and thought among the farming and lower classes. Good taste and strong faith in the people and in the people's faith are everywhere discernible. The writers eschew all moralizing and also all description of scenery (*I.M.*).

1846-1847. Trollope (Anthony). Castle Richmond. pp. 474. (Harper; Ward, Lock.) 2*s*.; to be had for 1*s*. [1860.]

Scene: Co. Cork during the Famine years, 1847, and following, with which it deals fully. Tale of two old Irish families.

Chief characters: Irish gentlemen. Faithful picture of the Ireland of his time by a sympathetic and unprejudiced Englishman.

c. 1846-1850. BURROW (Charles Kennett). Patricia of the Hills.pp. 330. (Lawrence & Bullen.) 6*s*. 1902.

A love story of which the incidents take place during the Famine years and the Young Ireland movement. With the latter the hero, who tells the story, is clearly in sympathy, though no controversial matter is introduced. The characters (exceptionally well drawn) are types, but also very live personalities. Locality not indicated. An interesting and uncommon tale. By same author, *The Lifted Shadow*; *The Way of the Wind*, etc.

1847. WALSHE (Miss E. H.) Golden Hills. (R.T.S.) 1865.

The Famine.

MERRY (Andrew). The Hunger. Being Realities of the Famine Years in Ireland, 1845-1848. pp. 436. (Melrose.) 6*s*. 1910.

This is, in the form of fiction, a narrative of happenings at one district, with a plot and personal drama and talk proper to the novel, and all of these show the gifts of a practised and able novelist; but "every incident," the writer assures us, "is fact, not fiction." His matter is mainly derived from oral statements, helped and verified from books, records, and trustworthy private sources; and in an introduction Mr. Merry deals with the causes and characteristics of the famine, the horrors of which were such that even many of the incidents here selected had to be modified in their details to become publishable (*T*. Lit. Suppl.).

c. 1848. M'CARTHY (Justin Huntly). Lily Lass. pp. 150. (Chatto & Windus.) 1*s*. 6*d*.

Picture from nationalist point of view of Young Ireland movement, especially in Cork. Full of sensational incidents told with much verve.

1848. M'CARTHY (Justin). Mononia. pp. 383. (Chatto & Windus.) 6*s*. New edition. [1901.] 1902.

Scene: a large Munster town, presumably Cork. Time: the attempted rising in 1848. The chief interest is the unfolding in action of the various characters. Some of these are strikingly and distinctively portrayed. The treatment

of the love element is original, the course of true love being smooth from the start. Here and there are pleasant bits of description. The standpoint is Catholic and nationalist, but without anti-English feeling, several of the principal and most admirable characters being English.

1848. SAVAGE (Marmion). The Falcon Family. (Ward, Lock.) [*c.* 1849.]

"The best known and choicest of the author's numerous stories. It is intended as a satire on the leaders of the Young Ireland Party; and some of the satire is very keen and amusing, but as political pictures his sketches are no better than caricatures" (Read.) The author was born 1823; died 1872.

c. 1848. O'BRIEN (Monsignor R. B.). Ailey Moore. pp. 311. (Duffy.) 3*s.* 6*d.* [1st ed., 1856.] 5th ed. n.d.

Period: the years before and after '48. Plot pleasant, but main interest abundance of side incidents, character studies and details of Irish life, introduced chiefly to picture the evils of misgovernment prevailing at the time. The style is agreeable, though there are rather lengthy moralizings.

1848-1849. O'BRIEN (Monsignor R. B.) The D'Altons of Crag. (Duffy.) 2*s.* 1882. Still in print.

A tale laid in a time of helplessness and hopelessness, in which the author gives "many illustrations of the beautiful and devoted love that has ever bound together the people and the priests of Ireland" (Pref.). The author tells us that every one of the main incidents is based on fact, and that many of the characters are portraits of real persons. The story is told with great vigour, and is full of diversified incident of no humdrum or commonplace character (*I.M.*).

c. 1848. LEVER (Charles). The Daltons; or, Three Roads in Life. pp. 700. [1852.]

The longest and most elaborate of Lever's novels. Subject: the careers of Peter Dalton, an absentee Irish landlord—needy, feckless, selfish, Micawberish—and his children, on the Continent in Germany, Austria, and Italy. Some of the leading characters are involved in the Austro-Italian campaign of 1848, and in the Tuscan Revolution. There is a study—a flattering one—of Austrian military life, and lively, amusing pictures of Anglo-Italian life in Florence. A noteworthy character is the Irish Abbé d'Esmonde, who towards the close of the book takes part in some dramatic incidents

during a visit to Ireland, undertaken in the cause of the Church. There is in the book a good deal about "priestcraft."

c. 1850. SIGERSON (Hester). A Ruined Race; or, The Last Macmanus of Drumroosk. (Ward & Downey.) 6*s*. 1890.

A very gloomy view of Ireland. The author displays intimate knowledge of Irish scenes, idioms, and characteristics. Period: middle of nineteenth century. Pictures with painful fidelity and much power the misery and degradation that in old days followed many a family till it left them in the poorhouse (Sonnenschein: *Best Books*).

c. 1850. RIDDELL (Mrs. J. H.) Berna Boyle. pp. 443. (Macmillan.) 6*s*. 1st ed., 1884. 4th eds. 1900, etc.

A love story of the Co. Down about fifty years ago. Deals mainly with the trials of a young lady, who suffers much from suitors with disagreeable relatives. The characters are mainly drawn from a rather uninspiring and unsympathetic type of Ulster folk. Perhaps the most striking feature is the character of Berna's mother, a vulgar, pushful, foolish woman. There is humour not a little in the situations and characters. The story suffers from its great length.

c. 1850. THOMSON (Miss E. Skeffington). Moy O'Brien. pp. 300. (Gill.) 1887.

Deals with the politics of the day, but not to the neglect of the story, which shows considerable literary power. Strongly patriotic in tone. The writer is a Protestant. There is no religious bias. Treats of social and political life in Ireland, thirty or forty years ago. Ends with many happy marriages. First appeared in U.S.A. in *Harper's* (*I.M.*).

c. 1850. WALSHE (Miss E. M.) The Manuscript Man; or, The Bible in Ireland. pp. 226. (R.T.S.) 1869.

In the biographical note prefixed to this story we are told that the author was all her life interested and actively engaged in evangelical work. She was born in Limerick, 1835, died 1868. The story tells how a family of Protestant landowners succeeded in distributing among their Catholic tenantry copies of the Bible in Irish, and thereby converted a number of them to Protestantism. The converts afterwards emigrate and settle in America. Scene: apparently West

Connaught. Throughout, "Romanism" and "Romish" practises are contrasted with Protestantism, greatly to the disadvantage of the former. The book is well and interestingly written.

1858 *sqq.* SYKES (Jessica S. C.) The M'Donnells. pp. 299. (Heinemann.) 6*s.* 1905.

Aims at presenting picture of early Victorian manners and morals as seen in the life of this (rather unattractive) family, of Irish origin but living in England, and in their surroundings. It was a period lacking in ideals and unstirred by new ideas, artistic, literary, or other. The author paints it stupid, gross, and material, and seems to sum it up as "humbug" (from a review in the *Athenæum*).
Lord Charles Beresford, in a letter to the writer (see Pref.) acknowledges the book as "a true picture of English and Irish life in the upper circles of society five and forty years ago," and that "it explains the idiocrasies (*sic*) of the Irish people, both Nationalist and Orange, and gives a clear explanation of the real causes of the unceasing discontent and strife existing in our sister isle." "I have tried to give a description of the condition . . . to which English females of position were reduced by a wave of Evangelical cant and exaggerated morality. . . ." (Pref.).

c. 1860. SADLIER (Mrs. James). The Hermit of the Rock. pp. 320. (Gill.) 2*s.* 6*d.* n.d.

Story of Irish society in the 'sixties. The "hermit," who tends the graves and monuments on the Rock of Cashel, is a sort of Irish "Old Mortality," and is a storehouse of legend and tradition. The story is by no means a tame one: there is a murder mystery, and sensation, though the latter does not degenerate into melodrama.

BANIM (Michael). The Town of the Cascades. 2 vols. pp. 283 + 283. (Chapman & Hall.) 1864.

Scene: sea-board town in West. A powerful story in which the chief interest is a tragedy brought about by drink. The town seems to be Ennistymon, Co. Clare. The characters belong to the peasant class, and of course are drawn with thorough knowledge. The work could easily go in one not very large volume.

c. 1860. COSTELLO (Mary). Peggy the Millionaire. (C.T.S. of Ireland.) 1*s.* 1910.

The story of an Irish girl living in a country town some fifty years ago. She is the third and plain daughter of a disappointed "fine lady," who has married a country doctor

out of pique, and rues her fate for the rest of her life, as she cannot appreciate her husband's good heart, and he cannot give her luxuries and grandeur. To this home Peggy comes from school. And the book tells us, with plenty of good fun in the telling, how she made her fortune (Press Notice).

c. 1860. LEVER (Charles). Tony Butler. [1865.]

Scene: partly in North of Ireland, partly on the Continent. Tony gets a post in the diplomatic service, and has many adventures, strange, humorous, or stirring. Diplomatic life (Lever was a British Consul abroad for most of his days) is described with a cunning hand. Some of Tony's experiences take place during the Garibaldian war. The most striking figure in the book is Major M'Caskey, the noisy, swaggering, impudent soldier of fortune. Skeff Damer, the young diplomat, is also interesting, and Dolly Stewart is a most pleasing study.

c. 1859-1864. KELLY (W. P.) Schoolboys Three. pp. 320. (Routledge.) 3*s.* 6*d.* 8 illustr. (good). 1895. Several new eds.

A story of school-boy life at Clongowes Wood College in the early 'sixties, told in a pleasant and picturesque style, and, almost all through, with frank fidelity to reality. It is full of lively incident. Was highly praised by the leading literary reviews.

1860 *sqq.* THYNNE (Robert). Tom Delany. 3 vols. (Tinsley.) 1876.

Begins with sale, in Encumbered Estates Court, of Mrs. Delany's property in the West. The family then emigrate to Melbourne, where the rest of the story takes place. Most of the characters, however, are Irish, from Sergeant Doolan to Mr. Brabazon. There are various love affairs, ending, some brightly, others sadly, and there are pictures of life in the gold-diggings. Eventually the estate is restored, and the family comes back to Ireland.

1860. MARSH (Mrs.) The Nevilles of Garretstown. (Sanders & Otley.) 1860.

Disturbances of the period.

c. 1860. CASSIDY (Patrick Sarsfield). Glenveagh. 1870.

First appeared in the *Boston Pilot;* afterwards in book form. The author was born at Dunkineely, Co. Donegal, 1852. In 1869 or so he emigrated to America, where he became a

journalist. Deals with the celebrated Glenveagh trials, arising from difficulties between landlord and tenant, at which the author had been present in boyhood.

RHYS (Grace). The Prince of Lisnover. (Methuen.) 1904.

Ireland in the early 'sixties. Has same qualities as *Mary Dominic*. Devotion of the people to the old and dispossessed "lord of the soil" is touchingly brought out. A pretty girl and boy love story runs through the whole.

c. 1860-1870. TYNAN (Katherine). The Story of Bawn. pp. 312. (Smith, Elder.) 1906.

One of the author's prettiest stories. Family of high standing falls into the meshes of money-lender. The daughter consents to marry him—but the plot must not be revealed. The scene appears to be Co. Kerry in the early 'sixties, but there seem to be some anachronisms.

c. 1860-1870. LAFFAN (May—Mrs. Hartley). Christy Carew. pp. 429. (Macmillan.) 2*s.* [1880.] New ed., 1883; still in print.

Written in spirit of revolt against Catholic discouragement of mixed marriages, showing the social disabilities which it draws upon Catholics. Several portraits of priests, e.g., a collector of old books and a model priest. Studies of various aspects of Catholic life.

FENIANISM

c. 1865. LEVER (Charles). Lord Kilgobbin. [1872.]

Lever's last novel. It pictures social and political conditions in Ireland about 1865, the days of the Fenians. The book is marked by almost nationalist sympathies, one of the finest characters being Daniel Donogan, Fenian Head-Centre and Trinity College student, who while "on his keeping" is elected M.P. for King's County. Matthew Kearney, styled locally Lord Kilgobbin, is a shrewd, good-natured, old-fashioned type of broken-down Catholic gentility, living in an old castle in King's County. His daughter Kate, is a high-spirited, clever and amiable girl, but the real heroine is the brilliant Nina Kostalergi, of mixed parentage (the mother Irish, the father a Greek prince and adventurer), who bewitches in turn Fenians, soldiers, politicians, and Vice-

regal officials. A remarkable creation is Joe Atlee, a kind of Bohemian student of Trinity, cynical, indolent, but miraculously clever and versatile. It teems with witty talk and dramatic situations. Throughout there is food for thought about the affairs of Ireland.

c. 1865. MULHOLLAND (Rosa). Marcella Grace; an Irish Novel. (Kegan Paul.) 6*s*. 1886.

A story with an elaborate plot, full of dramatic incident. Incidentally the evils of landlordism and Fenianism are dwelt upon, the former in the picture drawn of the hovels, the starved land, and the meek misery of the people—and here the author is at her best. The minor characters are clearly and sympathetically drawn, evidently from life. There is much sadness and even tragedy in the story.

c. 1865. O'BRIEN (William, M.P.) When We were Boys. pp. 550. (Longmans.) 6*s*. 1890.

One of the most remarkable of Irish novels. A tale of Ireland in Fenian times. Scene: Glengarriff, Co. Kerry. A very brilliant book, sparkling with epigram and metaphor. Full of criticism, argument, thought and dream about Ireland. The story itself is strong in romantic and human interest. The characterization is full of life and reality, yet many of the characters are types. In the course of the tale many aspects of Irish life, among all classes, pass in review. There are many touches of satire. Over all the characters and scenes the author's exuberant imagination has cast a glare as of the footlights, making them stand out in vivid colours and clear outlines. Yet there is little or no distortion or misrepresentation. The author's sympathies are strongly nationalist and Catholic, yet national failings are not blinked, and some of the portraits of priests are distinctly satirical. The central interest, perhaps, is the romantic excitement, enthusiasm, and exaltation of an impending rising.

1866 *sqq*. FABER (Christine). Carroll O'Donoghue. A Tale of the Irish Struggles of 1866 and of recent times. pp. 501. Pretty cover. (Duffy.) 3*s*. 6*d*. 1903.

Scene laid chiefly in Kerry, at the time of the Fenian movement, though it is not a narrative of the latter. A very dramatic story finely wrought out. Full of local colour, humour, and pathos. This author has also written *An Original Girl*, *Ambition's Contest*, *A Fatal Resemblance*, *A Chivalrous Deed*, *The Guardian's Mystery*, *A Mother's Sacrifice*, *Reaping the Whirlwind*. All of these are published by P. J. Kenedy of New York.

c. 1866. SIME (Wm.) The Red Route; or, Saving a Nation. 3 vols. (Sonnenschein.) 1884

Scene: West and South of Ireland, beginning with Galway, where the hero, Finn O'Brien, goes to college and suffers much both from collegians and peasantry. Finn becomes a Fenian, but falls in love with an English widow who had become a Catholic to escape the pursuit of bishops and parsons of her own Church. The heroine is a Claddagh girl, whose love for an English captain Jeffrey is crossed by the fact that she is a Fenian. One of the love affairs ends happily, the other tragically. The author is not anti-Irish, but knows little about Ireland. He drags in priests "smelling strongly of whiskey" and nuns who have broken their vows.

1865-1883. MAGINN (J. D.) Fitzgerald, the Fenian. 2 vols. pp. 576. (Chapman & Hall.) 1889.

Deals with Fenian and Land League movements. The author is unacquainted with the history and organization of Fenianism. The land agitation he represents as forced upon an unwilling peasantry by a kind of murder-club in America. Scene: mainly Co. Sligo. Parnell and Biggar are brought in under assumed names, and are broadly caricatured. The portrayal of Butt is truer to reality and less marred by bias. The author is uninformed and, on the whole, uncomprehending: hence some absurd statements about things Irish, some objectionable (but evidently unintentionally so) references to the Catholic Church, and a quite impossible Irish brogue. But he is on the whole not unfriendly to Ireland.

c. 1867. M'Carthy (Justin). A Fair Saxon. pp. 386. (Chatto & Windus.) 3*s.* 6*d.* [1st ed., 1873]; several since. New ed. about 1907.

Main theme: the love of an English girl for Maurice FitzHugh Tyrone, an Irish M.P., famous in the House as a clever and insuppressible opponent of the Government. Much of the story (a complicated one) is concerned with the efforts of another lover of the Fair Saxon to supplant Tyrone, and also to get him to violate the conditions of a legacy. The latter are (1) that Tyrone shall not marry before forty; (2) that he shall not join the Fenians; (3) that he shall not fight a duel. His efforts meet with a wonderful succession of alternate success and failure. Incidentally we have glimpses of Fenian plotting, the Fenian movement being portrayed with little sympathy. The characters are nearly all insipid or vicious worldlings, drawn in a satirical and sometimes cynical vein. Such is Mrs. Lorn, the rich American widow, of fast life. The heroine, and to a certain extent the hero, are exceptions. The precocious young American, Theodore, is one of the best things in the book.

1867. MORAN (J. J.) The Dunferry Risin'. (Digby, Long.) 1894.

A study of the Fenian movement. The *Evening Sun* of London devoted a two-column review to the book, written by an old participator in the Fenian movement (we understand that the writer was a well-known nationalist M.P.), in which the story was described as one of the most vivid pictures of the Irish Republican Brotherhood and their movement that had yet been written.

1867. O'BRIEN (Charlotte Grace). Light and Shade. 2 vols. pp. 287, 256. (Kegan Paul.) 21*s.* 1878.

A tale of the Fenian rising by the daughter of William Smith O'Brien, many of the incidents being derived from participators in the rising. A double love story runs through the book. The descriptions of the scenery of the Shannon and neighbouring districts are derived from lifelong observations. Tone pure and healthy, dialect perfect.

c. 1867. KING (Richard Ashe—"Basil"). The Wearing of the Green. pp. 299. (Chatto & Windus.) 2*s.* 6*d.* 1886.

A story of the course of true love, in which the lovers are long kept apart by many untoward happenings. The writer's sympathies and the characters of his story are Protestant, yet there is no hostility to Catholics, and one of the pleasantest characters in the book is Father Mac. One of the minor incidents of the story is connected with the Fenian conspiracy. The chief interest of the book lies, perhaps, in the drawing of the lesser characters. In his delineation of all the English personages in the book the author is unsparingly caustic. The book is brightly written; the conversation particularly good; there is a vein of sarcasm throughout; and plenty of incident. The author evidently sympathizes with Irish grievances, and is proud of his country.

1867. O'MEARA (Graves). Owen Donovan, Fenian. (Sealy, Bryers.) 6*d.* Paper. 1909.

Adventures of a Fenian in England, and of his lady-love, a *prima donna* at Covent Garden. Plenty of sensation, of a crude and improbable type. A "time-slayer," as the author calls it.

c. 1867. LAFFAN (May—Mrs. Hartley). Ismay's Children. (Macmillan.) 2*s.*

Tale of Fenian times, little concerned with political aims, but rather with personal fortunes of the lads who are drawn into the midnight drillings. Little political bias, but sympathies with "the quality." Close studies of Irish middle-class domestic life.

1865. FREDERICK (Harold). The Return of the O'Mahoney. A Romantic Fantasy. pp. 279 (Heinemann.) 3*s.* 6*d.* 1893.

Scene: South-west Cork. The O'Mahoney is a returned American veteran of the Civil War.

LE FANU (J. Sheridan). The House by the Churchyard. (Duffy.) 3*s.* 6*d.*

"A sensational story with a mystery plot based on a murder. Black Dillon, a sinister and expert ruffian, is a prominent figure of melodramatic stamp. Scenes of social life among officers and their families settled in a little village outside Dublin" (Baker).

c. 1870. LAFFAN (May—Mrs. Hartley). Hogan, M.P. pp. 491. (Macmillan.) 3*s.* 6*d.* [1876.] New ed., 1882.

Picture of Dublin society, showing how Catholics are handicapped by their want of education and good breeding, due, in the author's view, to wholly wrong system of Catholic education. Discursive and garrulous. Full of social manœuvres, petty intrigues, gossip, and scandal. Convent education from within.

c. 1870. HOPKINS (Tighe). The Nugents of Cariconna. (Ward & Downey.) 1890.

A story of much grace and humour, in which the dramatic interest is centred in an Inspector of Police, a type probably not introduced into any other Irish story of distinction. The author, who was born about fifty years ago, in Surrey, of Irish parents, has written many other novels and short stories, but this is the only one that is distinctly Irish. Scene: the King's County.

c. 1870 or later. KNOWLES (R. B. Sheridan). Glencoonoge. 3 vols. (Blackwood.) 1891.

Three threads of romance skilfully intertwined, the chief of which is the love story of an English girl of gentle birth

and a splendid young Irish peasant. The scene is an inn in a valley somewhere on the South-west coast. The valley as described bears a strong resemblance to Glengarriff. The story is eminently sane and natural, reading like a record of real events. It is full of human interest, and is written in a style unaffected yet charmingly literary. There are some good portraits—the Protestant Rector, the lovable Father John, Conn Houlahan the hero, Old Mr Jardine, the O'Doherty. The description of an Irish Sunday is one of the most beautiful in fiction. The book shows understanding sympathy for Irish characteristics and ideals.

1870 *sqq.* BIRMINGHAM (G. A.) The Bad Times. pp. 312. (Methuen.) 6*s.* 1907.

Period : chiefly Isaac Butt's Home Rule movement. Stephen Butler, representative of a landlord family of strong nationalist sympathies, determines to work for Ireland. He joins the Home Rule Party, but he hates agrarian outrage, and so, through the Land League, becomes unpopular in his district in spite of all he has done. The author introduces types of nearly every class of men then influential in Ireland : a priest who favours and a priest who opposes the new agrarian movement, an incurably narrow-minded English R.M., an old Fenian, and so on. The impression one draws from the whole is much the same as that of *The Seething Pot.* The author's views are strongly national, and there is no bitter word against any class of Irishmen, except the present Parliamentary Party.

c. 1870. MULHOLLAND (Rosa). A Fair Emigrant. pp. 370. (Kegan Paul.) 2*s.*, etc. [1889.] New ed., 1896, etc.

Period : about the 'seventies. Scene : at first in America (farming life), then in Ireland, north coast of Antrim. A love story. The heroine, one of those whom all must love, is an only daughter, whose mission in life is to clear her dead father's reputation. Full of romantic incident. There is a picture of the landlord class of the time, and there are many good things about the vexed economic and social questions of the day. The book has the author's usual grace of diction, sincerity of thought, and fine descriptions of scenery. It was very highly praised in Irish, English, and Scotch literary journals.

c. 1870. ESLER (Erminda Rentoul). A Maid of the Manse. pp. 315. (Sampson, Low.) 1895.

A story of Presbyterian clerical life in Co. Donegal forty years ago. A pleasant, readable story, with a well wrought plot. There is both pathos and humour in the book, and

as a picture of manners it is true to life, if somewhat idyllic. The author is the second daughter of the Rev. Alexander Rentoul, M.D., D.D., of Manor Cunningham, Co. Donegal. Besides the novel noted here, she has written: *The Way of Transgressors* (1890), *The Way they Loved at Grimpat*, *'Mid Green Pastures*, *Youth at the Prow*, *The Trackless Way* (1904).

1875-1887. VERNE (Jules). Foundling Mick (P'tit Bonhomme). pp. 303. (Sampson, Low.) 76 good illustr. 1895.

The very varied and often exciting adventures of a poor waif. Rescued from a travelling showman at Westport, Co. Mayo, he is sent to a poor school in Galway, resembling the workhouse in *Oliver Twist*. Further adventures bring him to Limerick, and then to Tralee, and afterwards to many other parts of Ireland. The book is written in thorough sympathy with Ireland, and in particular with the sufferings of the poor under iniquitous Land Laws, though at times with a little exaggeration. There is a vivid description of an eviction. Other aspects of Irish life are touched on, and with considerable knowledge. Dublin, Belfast, Killarney, Bray, are some of the places described. The spirit is Catholic: witness the kindly words on page 8 about Irish priests.

THE LAND LEAGUE

c. 1880. READE (Amos). Norah Moriarty; or, Revelations of Irish Life. (Blackwood.) 2 vols. 1886.

" A romance bound up with the story of the Land League, its rise . . . in 1880, its development and the outrages and bitter sufferings endured by the victims" (Baker).

c. 1880. KENNY (Louise). The Red-haired Woman: Her Autobiography. pp. 400. (Murray.) 6*s*. 1905.

The interest centres in an old county family of Thomond, the O'Currys. Characters typical of various conditions of life in Ireland: an unpopular police-protected landlord, a landowner with an encumbered estate, an upstart usurer, faithful retainers, evicted tenants, etc. (*N.I.R.*, Dec., 1905).

c. 1880. RYAN (W. P.) The Heart of Tipperary. (Ward & Downey.) 1893.

A romance of the Land League, but not too much taken up with politics. Nationalist.

c. 1880. THYNNE (Robert). Story of a Campaign Estate. pp. 429. (Long.) 6*s*. Several editions.

A tale of the Land League and the Plan of Campaign, written from the landlord's point of view. The estate is placed near the Curragh of Kildare. The chief characters are nearly all drawn from the Protestant middle and upper classes. There is also a fanatical Land League priest and a peace-making priest, of whom a favourable portrait is drawn. "More cruel," says the hero, "more selfish, more destructive than our fathers' loins is the little finger of this unwritten law of the land—this juggernaut before which the people bow, and are crushed." The question is ably argued out in many places in the book. The author seems to identify the Land League with the worst secret societies, such as the Invincibles. The tone is not violent; there is no caricaturing, and no brogue.

c. 1880. HEALY (Cahir). A Sower of the Wind. pp. 168. (Sealy, Bryers.) 6*d*. paper.

Scene: the Donegal coast. A sensational and romantic story. Local Land League doings described. The author writes of the people with knowledge and sympathy.

1880 *sqq*. LAWLESS (Emily). Hurrish. pp. 342. (Methuen.) 1902.

Scene: a wild and poverty-stricken district in Clare. A view of the bad days of the 'eighties by one to whom the Land League stands for "lawlessness and crime." The people are depicted as half-savage. The story is a gloomy one, full of assassinations and the other dark doings of the Land League. The picture it gives of an Irish mother will jar harshly on the feelings of most Irishmen. The Irish dialect is all but a caricature.

1880. TROLLOPE (Anthony). The Land Leaguers. pp. 304. (Chatto & Windus.) 1885.

Story of an English Protestant family who buy a property and settle in Galway. The book was never finished, and has, perhaps, little interest as a novel. But the life and incidents of the period are well rendered, notably the trials of people who are boycotted. Much sympathy with the people is displayed by the author, and, on the whole, fair views of the faults and misunderstandings on both sides are expressed. The plot turns on the enmity of a peasant towards his landlord, whom he tries to injure in every way. The landlord's little son is the only witness against the peasant. The child is murdered for telling what he knows. There is some harsh criticism of Catholic priests.

TRENCH (W. Stewart). Ierne. (Longmans.) 2 vols. 1871.

"A study of agrarian crime . . . in which the author used material collected for a history of Ireland, which he refrained from publishing owing to the feeling occasioned by the controversy over the Irish Land Bill. He endeavours . . . to show the causes of the obstinate resistance by the Irish to measures undertaken for their benefit, and to show the method of cure." (Baker).
The author was land-agent in Ireland to the Marquess of Lansdowne, the Marquess of Bath, and Lord Digby. Owing to his very admirable character he came to be respected and beloved by the people. His opinion of Irish character was very high.

1880 *sqq.* MORAN (J. J.), author of "Irish Stew," etc. Two Little Girls in Green. (Aberdeen: Moran.) 6*s.* 1898.

Land League story—extreme popular point of view; gives vivid idea of feelings of people during hottest years of the agitation. Introduces amiable Englishman who sees justice done for his tenants. Clear and pleasant style (*I.M.*).

1880 *sqq.* STEUART (John A.) Kilgroom. pp. 228. (Low.) 6*s.* and 2*s.* 6*d.* 1890 and 1900.

Author (born 1861) of *A Millionaire's Daughter*, *Self Exiled*, *In the Day of Battle*, *The Minister of State*, *Wine on the Lees*, *The Eternal Quest*, *A Son of Gad*, *The Rebel Wooing*, etc., etc. Was born in Perthshire, lived in Ireland, America, and England. Edited *Publishers' Circular*, 1896-1900. The interest of the present story turns on incidents of the Land War in a southern county. The author takes the popular side, and paints the evils of landlordism in the darkest colours. Most of the characters are humble folk, including an amusing Scotchman, Sandy M'Tear. The story tells how a thirst for vengeance, engendered by oppression, takes possession of the young peasant, Ned Blake, almost stifling his love for his betrothed and ruining his life.

1881. MOORE (George). A Drama in Muslin. pp. 329. (Vizetelly.) 1886.

Period: just before and just after Phœnix Park murders. Some attention is given in this book to Land League tyranny before, and coercion after. The interest centres in a party of girls educated at a convent school at St. Leonard's, and their subsequent adventures in Irish society looking for husbands, and all eventually going to the bad, with two

exceptions. Of these latter, one is a mad visionary and a Protestant, who becomes a Catholic and a nun, the other is a free-thinker and an authoress, a combination which the author considers natural. For the Irish peasant the author has only disgust. The picture of a Mass in an Irish chapel (pp. 70-72) would be offensive and painful to a Catholic.

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c. 1880. BREW (Miss M. W.) Chronicles of Castle Cloyne. 3 vols. (Chapman & Hall.) 1886.

Highly praised by the *Times*, the *Standard*, the *Morning Post*, the *Scotsman*, etc., etc. The *Irish Monthly* says: "It is an excellent Irish tale, full of truth and sympathy, without any harsh caricaturing on the one hand, or any patronizing sentimentality on the other. The heroine, Oonagh M'Dermott, the Dillons, Pat Flanagan, and Father Rafferty are the principal personages, all excellent portraits in their way; and some of the minor characters are very happily drawn. The conversation of the humbler people is full of wit and common sense; and the changes of the story give room for pathos sometimes as a contrast to the humour which predominates. Miss Brew understands well the Irish heart and language; and altogether her "Pictures of Munster Life" (for this is the second title of the tale) is one of the most satisfactory additions to the store of Irish fiction from *Castle Rackrent* to *Marcella Grace*."

c. 1880. HINKSON (H. A.) O'Grady of Trinity. (Lawrence & Bullen.) 6*s*. Re-issued by C. H. White at 6*d*. 1909.

Fun, frolic, and love in a student's career. A gay and wholesome novel. Sympathetic picture of Trinity College life. Highly praised by Lionel Johnson.

1887. STRAHAN (Samuel A. K., M.D.) The Resident Magistrate. (London: Alexander & Shepherd.) 1*s*. 1888.

A tale of the "Jubilee Coercion days." The leading character is founded on Captain Plunket of "Don't hesitate to shoot" fame. With the doings of this personage (which look like clippings from the *Star* newspaper of those days) is mingled the story of a persecuted heroine suffering from an uncommon form of mania (in which the author was a specialist) Dr. Strahan was a Belfast man. The materials of the story are handled, we think, with but little skill.

III—Present-day Irish Life

NOTE.—As far as possible I have confined this section to books portraying conditions which still prevail.

CHILD LIFE

ARTHUR (F. B.) The Duchess. (Nelson.) 2*s.* 6*d.* Pretty cover; 2 coloured illustr. 1908.

Scene: mainly in Donegal. Standpoint, Protestant and English. Not unfair to peasantry. A pleasantly told little story. The hero implicated in Fenian movement, and arrested, escapes from prison through the cleverness of his little daughter, "the Duchess."

O'MAHONY (Nora Tynan). Una's Enterprise. pp. 241. (Gill.) Neat binding. 1907.

Struggles of a young girl of good social position to maintain her widowed mother and little brother and sister. She eventually does this by means of poultry farming, of which much is said. There is little distinctively Irish in the story. The style is graceful and pleasing.

MULHOLLAND (Rosa). Terry. pp. 112. (Blackie.) 13 good illustr. by E. A. Cabitt. 1902.

Scene: West of Ireland. A story for children, about a girl and boy of an adventurous turn, relating their doings while living with their grandmother and their nurse, their parents being away in Africa.

VAIZEY (Mrs. G. de Horne). Pixie O'Shaughnessy.

Scene: first, a fashionable English girls' school, afterwards a half-ruined castle in the West of Ireland. The book is taken up with the amusing scrapes and other adventures of a wild little Irish girl, and with the love affairs of her sisters. Gives a good, if somewhat overdrawn, picture of Irish character, especially of traditional Irish hospitality. Same author, *More about Pixie*, a sequel to the above.

FINNY (Violet G.) The Revolt of the Young MacCormacks. pp. 227. (Ward & Downey.) Illustr. by Edith Scannell. 1896.

A story written for children and much appreciated by them.

The four young MacCormacks are very live and real children. Their delightfully novel pranks are told in a breezy, natural style. Many a "grown-up" will find interest in the book. Scene: partly in Dublin, partly in West of Ireland.

MALONE (Molly). The Golden Lad. 16mo. (C.T.S. of Ireland.) 1*s*. 1910.

A study of Dublin slum-children, told with humour, insight, and sympathy, by one who thoroughly knows their ways. The dialect is faithfully rendered.

FITZPATRICK (Kathleen). The Weans at Rowallan. pp. 234. (Methuen.) 6*s*. Illustr. 2nd ed., 1905.

"We think it is one of the best books about children published since the days of Mrs. Ewing" (*Speaker*).
"Amusing and pleasant. Some of the fun is tinged with the unconscious pathos of child-life and the mixed mirth and melancholy of the Irish peasantry" (*Athenæum*).

CALWELL (J. M.) A Little Irish Girl. pp. 240. (Blackie.) 2*s*. 6*d*. 4 good pictures by Harold Copping. 1908.

Scene: West of Ireland. The doings and adventures of a lot of very natural and "human" children, particularly the bright, wild little heroine, and Manus, a typical English-reared school-boy. Peasants seen in relation to better class, but treated with sympathy and understanding. No moralizing.

MULHOLLAND (Clara). The Little Bogtrotters. (Belfast: Ward; Baltimore, U.S.A.: John Murphy.)

For children. Irish and Catholic.

MULHOLLAND (Clara). Little Snowdrop and other Stories. pp. 192. (Washbourne.) 2*s*. 6*d*. Illustr. 1889.

The scene of the principal story, a great favourite with children, is laid in Killiney, near Dublin. It tells of a child kidnapped by gypsies.

MULHOLLAND (Clara). Dimpling's Success. (N. Y.: Benziger.)

For children.

MULHOLLAND (Clara). Bunt and Bill. (N. Y.: Benziger.) 1902.

A good moral story for children.

MULHOLLAND (Clara). Little Merry Face and his Crown of Content. (Burns & Oates.) 1889.

Stories for children. Irish and Catholic.

MULHOLLAND (Clara). Naughty Miss Bunny. (Blackie.) 1888.

A lively story for young children.

SCHOOL LIFE

(See also W. P. Kelly's *Schoolboys Three* and Banim's *Father Connell*.)

BULLOCK (Shan F.) The Cubs. pp. 349. (Werner Laurie.) 6*s*. 1906.

A story of life in an Irish school, recognized by old schoolfellows of the author as bearing a strong resemblance to the author's old school of Farra, near Mullingar. It is naturally thought to be partly autobiographical. It is the history of a great friendship. It includes also some scenes of home life.

SHEEHAN (Canon P. A.). Geoffrey Austin, Student. (Gill.) 3*s*. 6*d*. 5th ed., 1908.

Story of life in a secondary school, near Dublin, nominally controlled by the clergy, but in reality left to the care of a grinder of more than doubtful character. A most uncatholic worldliness prevails at Mayfield, and the standards of conduct and of religion are very low. Geoffrey's faith is weakened and well-nigh ruined. The curtain falls upon him as he goes out to face the world, and we are left to conjecture his fate.

SHEEHAN (Canon P. A.) The Triumph of Failure. pp. 383. (Burns & Oates.) 2nd ed., 1900.

A sequel to the preceding. It is a close and sympathetic soul-study. Geoffrey loses all his worldly hopes and falls low indeed. He suffers the shipwreck of his faith. But in the valley of humiliation he learns strength to rise and conceives far different hopes, and we leave him on the heights of atonement and of regeneration. The book is philosophic in tone, and is enriched with many elevating thoughts from German, French, and English moralists. It is said to be the author's favourite. It has been translated into several languages.

THE PEASANTRY

NOTE.—It must be remembered that only books dealing with *present-day* peasant life are included in this section. The works of Carleton, Banim, Griffin, etc., are to be found in Section II.: Stories of Irish Life in the Past.

EAST AND SOUTH LEINSTER

BOYLE (William). A Kish of Brogues. (O'Donoghue.) pp. 252. 2*s*. 6*d*. 1899.

The humour and pathos of country life, Co. Louth. The author knows the people thoroughly, and understands them. There is much very faithful character-drawing of many Irish peasant types and a few good poems.

ANON. (M. E. T.—M. Doyle.) Exiled from Erin. pp. 266. (Duffy.) n.d. Still in print.

A homely, pleasant tale relating the pathetic life-story of two brothers of the peasant class. The scene of the first part of the tale is laid in Shankill, Vale of Shanganagh, Co. Dublin, afterwards it changes to Wales, and then to America. The author tells us that his story is a true one, and that his endeavour throughout has been to draw a faithful and sympathetic picture of the life of the humbler classes. The sorrow and misfortune of emigration is feelingly rendered.

BANIM (Michael). The Bit o' Writin'.

This is the title-story of a volume of stories. First published in London 1838. It may be taken as typical of Michael Banim's humour at his best. It is a gem of story-telling, and, besides, a very close study of the ways and the talk of the peasantry. The "ould admiral," with his sailor's lingo, is most amusing. It was republished along with another story, *The Ace of Clubs*, by Gill, in a little volume of the O'Connell Press Series, pp. 144, cloth, 6*d*., 1886. The original volume, with twenty stories, is still published by Kenedy, New York.

STEWART (A. M.) Grace O'Halloran. (Gill.)

Sub-title: "Ireland and Its Peasantry."

M'KEON (J. F.) Ormond Idylls. pp. 144. (Nutt.) 1*s*. paper. 1901.

Scene: Co. Kilkenny. Eight little sketches of peasant life, pathetic and sad. In one a glimpse is given with knowledge and sympathy of the work of a country priest.

DOLLARD (Rev. J. B.) The Gaels of Moondharrig. pp. 124. (Sealy, Bryers.) 6*d.*

A collection of pleasant, breezy tales of the exploits, especially in hurling, of the young men of Moondharrig (South Kilkenny), showing an intimate knowledge and love of the people of the author's native place. An unobtrusive spirit of piety runs through it.

THE MIDLANDS

KEEGAN (John). Legends and Poems. pp. 552. (Sealy, Bryers.) 3*s.* 6*d.* 1907.

Memoir of author by D. J. O'Donoghue, pp. v.-xxxiii. He was a self-educated Midland peasant, who lived in the first half of the last century. This miscellany consists of (*a*) six tales of the Rockites, the brutal doings of a secret society that flourished about 1830; (*b*) legends and tales of the peasantry of Queen's County and North Munster; (*c*) pp. 289-446, "Gleanings in the Green Isle," a series of letters written in 1846 to *Dolman's*, a London Catholic magazine, which deal with Irish country life, and are interspersed with stories; (*d*) pp. 493-552, Poems.

MURPHY (Nicholas P.) A Corner in Ballybeg. pp. 256. (Long.) 6*s.* 1902.

A collection of short, humorous sketches of life in a Midland village in Ireland at the present day. The dialect is well done. The book is not written in a spirit of caricature.

O'HIGGINS (Brian). By a Hearth in Eirinn. (Gill.) 1*s.* 1908.

The gay and homorous side of the language movement seen from a Leaguer's point of view—the Seonín, the Feis, the Gaelic Christmas hearth. One sketch gives a glimpse of the early years of John Boyle O'Reilly.

O'HIGGINS (Brian). Glimpses of Glen-na-Mona. pp. 115. (Duffy.) 6*d.* paper. 1908.

Sketches of peasant life in a remote glen (place not indicated). Almost wholly taken up with the sadness and the miseries of emigration. Simple, pathetic, and religious.

DEASE (Alice). The Beckoning of the Wand. pp. 164. (Sands.) 3*s.* 6*d.* Very tastefully bound. 1908.

We are used to having depicted with painful realism all our faults, all the defects of Irish life on the material side.

This little book denies none of these, but it shows another side of the Irish character, the deep-rooted, intense Catholic faith, the union with the supernatural, that brightens even the most squalid lives. The anecdotes, which are true, are related with delicate insight by one who knows and loves the people. There is a vivid sketch of a Lough Derg pilgrimage.

The same author had previously published a little book, *Acorns* (Duffy ; 2*s*. neat binding ; pp. 221). It is a collection of short stories, each dealing with some incident in the life of a former pupil of a certain Spanish convent. Most of these have a moral, and are written in a pretty and graceful style.

GUINAN (Rev. Joseph). Donal Kenny. (Washbourne.) 1910.

Donal tells his own story—his mother's early death, followed by his father's rapid fall into habits of drink ; his own early struggles ; his love for Norah Kenny ; his search for traces of her real identity ; and the happy ending of it all. Displays all the author's knowledge of Irish life in sketches of priests and people. Especially good is the character study of the faithful old nurse, Nancy, with her quaint sayings (Press Notice).

Stories by Katharine Tynan

The Handsome Quaker. pp. 252 (A. H. Bullen). 1902.

Eighteen exquisite little stories and sketches dealing, nearly all, with the lives of the poorest peasantry. They have all the author's best qualities.

The House of the Crickets. (Smith, Elder.) 1908.

A story of Irish peasant farmer life. The heroine lives, with her brothers and sisters, a life of abject slavery, ruled by a tyrannical and puritanical father. In this wretched home she and her brother, Richard, develop noble qualities of character and mind. The members of the family are very life-like portraits, and the picture of Irish life is drawn with much care and skill.

A Cluster of Nuts. pp. 242. (Lawrence & Bullen.) 1894.

Seventeen short sketches written for English periodicals. Subject : daily life of the peasantry—the village "characters," a spoilt priest, the migrating harvesters, and a pathetic picture of a poor old village priest. Charming descriptions of scenery, not too long-drawn-out. Much tender and unaffected pathos.

NORTH MUNSTER (LIMERICK, TIPPERARY, CLARE)

O'KENNEDY (Father). Cottage Life in Ireland.

We cannot ascertain whether the above has been published in volume form. "Father O'Kennedy was born in 1850, was educated in Limerick and in Maynooth. Has been for a long time contributor to various Irish and American magazines. He knows his people intimately, and knows how to interest us in the simple pains and pleasures of the poor. . . . His style is charming. He has an eye for the simplicities of life" (*I. Lit.*).

RYAN (W. P.—"Kevin Kennedy"). Starlight Through the Roof. pp. 240. (Downey.) 1895.

Scene: an inland village of Munster (presumably in Co. Tipperary). A tale of peasant life—Utopian reforms realized by a returned emigrant, opposed by land-agents and a landlord's priest; partial conversion of the latter to the people's side; arrest of reformer on false charge of murder; breaking open of prison, and rescue, etc. An early and crude effort in fiction. Pleasant, emotional style. Very strong Nationalist bias.

SOUTH MUNSTER (WATERFORD, CORK, KERRY)

MULHOLLAND (Rosa). Onora. pp. 354. (Grant Richards.) 1900.

A story of country life in Waterford in the days of the Land League. Eviction scenes. Life in Land League huts on the Ponsonby Estate. Has a strong emotional interest, with much study of the family affections and of the interplay of character. Many touches of humour. Highly praised in English literary reviews. Incidentally there are glimpses of Mount Melleray and of the scenery on the Blackwater. The sterling goodness of obscure people is rendered with womanly sympathy.

MULHOLLAND (Rosa). Nanno. pp. 287. (Grant Richards.) 3*s*. 6*d*. 1899.

A rural love-story. Scene: Dublin and Youghal and Ardmore. The heroine is a girl born in the workhouse, who is saved from its dangerous and degrading atmosphere, and raised, by true affection and by living among good country people, to high moral feeling and purpose and to the heights of self-sacrifice. The most realistic and the strongest of Lady Gilbert's works.

Esteemed by the literary critics and by herself to be the best of her novels. It is based on facts, and it occasioned the reform of certain abuses in workhouses.

MULHOLLAND (Rosa). The Return of Mary O'Murrough. pp. 282. (Sands.) 1908.

Illustrated by twelve exceptionally good photos of Irish scenery and types. Scene: near Killarney. The girl comes back from the States to find her lover in jail, into which he had been thrown owing to the perjury and treachery of some of the police. We shall not reveal the sequel. The story is told with a simplicity and restraint which render the pathos all the more telling. It is faithful to reality, deeply Catholic, and wholly on the side of the peasantry, of whose situation under iniquitous laws a picture is drawn which can only be described as exasperating.

BARRY (William). The Wizard's Knot. pp. 376. (Unwin.) 6s. 2nd ed., 1900.

Dedicated to Douglas Hyde and Standish Hayes O'Grady. Scene: coast of South-west Cork during Famine times, of which some glimpses are shown. There is a slight embroidery of Irish legend and a good deal about superstition, but the incidents, characters, and conversations have little, if any, relation to real life in Ireland. It is mainly a study of primitive passions. It might be described as a dream of a peculiarly "creepy" and morbid kind. It is wholly unlike the author's *New Antigone.*

LAWLESS (Emily). The Book of Gilly. pp. 285. (Smith, Elder.) 4 illustr. by Leslie Brooke. 1906.

Scene: a small island in Kenmare Bay. Gilly is an eight-year-old boy sent to Inishbeg for a few months by his father, Lord Magillicuddy, who is in India. The book makes a marvellous pen-picture of life and scenery in this remote corner of Ireland.

MEADE (L. T.) At the Back of the World. (Hurst & Blackett.) 6s. n.d.

Scene: "Arranmore," on the sea coast of Cork. Sheila O'Connor is long sundered from her lover by the suspicion, shared by herself, that he is the murderer of her father, the Squire. Whether they are ever united again we leave the reader to discover. There are many scenes that show us the life of the peasantry, in particular, their religious customs. The book seems free from bias, and the brogue is not exaggerated.

CROKER (Mrs. B. M.) In the Kingdom of Kerry. (Chatto & Windus.) 3*s.* 6*d.*

" Seven sketchy little stories of poor folk, written in light and merry style" (Baker).

STEWART (Rev. J.) The Killarney Poor Scholar. Illustr. 1866.

Sketches of Irish character.

M'LEAN (A. J.) Eman More. A Tale of Killarney. 1752.

THE WEST (GALWAY, MAYO, SLIGO)

Stories by Jane Barlow

Irish Idylls. pp. 284. (Hodder & Stoughton.) 6*s.* [1897.] 9th ed., 1908.

Doings at Lisconnell, a poverty-stricken little hamlet, lost amidst a waste of unlovely bogland. These sketches have been well described as "saturated with the pathos of elementary tragedy." Yet there is humour, too, and even fun, as in the story of how the shebeeners tricked the police. The illustrated edition contains about thirty exceptionally good reproductions of photographs of Western life and scenery. See general note on this author.

Strangers at Lisconnell. pp. 341. (Hodder & Stoughton.) 6*s.* [1st ed., 1896.]

A second series of Irish Idylls, showing the author's qualities in perhaps a higher degree even than the first. A more exquisite story than "A Good Turn" it would be hard to find. Throughout there is the most thorough sympathy with the poor folk. The peasant dialect is never rendered so as to appear vulgar or absurd. It is full of an endless variety of picturesqueness and quaint turns. No problems are discussed, yet the all but impossibility of life under landlordism is brought out (see p. 15). There are studies of many types familiar in Irish country life—the tinkers; Mr. Polymathers, the pedagogue (a most pathetic figure); Mad Bell, the crazy tramp; and Con the "Quare One." It should be noted that, though there is in Miss Barlow's stories much pathos, there is an entire absence of emotional gush.

From the East unto the West. pp. 342. (Methuen.) 1*s.* cloth, 8vo. 1st ed., 1898; new ed., 1905.

The first six of this collection of fifteen stories are tales of foreign lands—Arabia, Greece, and others. The remainder

deal with Irish peasant life. They tell of the romance and pathos that is hidden in lives that seem most commonplace. "The Field of the Frightful Beasts" is a pretty little story of childish fancies. "An Advance Sheet" is weird and has a tragic ending.

Irish Neighbours. pp. 342. (Hutchinson.) 1907.

Seventeen stories of Irish life, chiefly among the peasantry. They have all Miss Barlow's wonted sympathy and insight, her quiet humour and cheerful outlook.

Mrs. Martin's Company. (Dent.) Uniform with "Maureen's Fairing."

"Seven stories chiefly of a light and humorous kind, very tender in their portrayal of the hearts of the poor. There is a touching sketch of child-life and a police-court comedy" (Baker).

Maureen's Fairing. pp. 191. (Dent.) 6 illustr., of no great value. 1895.

Eight little stories reprinted from various magazines in a very dainty little volume. Like all of Jane Barlow's stories they tell of the "tear and the smile" in lowly peasant lives, with graceful humour or simple, tender pathos. The stories are very varied in kind.

By Beach and Bogland. pp. 301. (Fisher Unwin.) 6*s.* 1 illustr. 1905.

Seventeen stories up to the level of the author's best, the usual vein of quiet humour, the pathos that is never mawkish, the perfect accuracy of the conversations and the faithful portrayal of characteristics. The study in "A Money-crop at Lisconnell," of the struggle between the Widow M'Gurk's deep-rooted Celtic pride and her kind heart, is most amusing. As usual, there are delightful portraits of children.

From the Land of the Shamrock. pp. 318. (Methuen.) 5*s.* 1900.

Fourteen stories, some humorous, some pathetic, including some of the author's best work. There is the usual sympathetic insight into the eccentricities and queernesses of the minds of the peasant class, but little about the higher spiritual qualities of the people, for that is not the author's province. Among the most amusing of the sketches is that which tells the doings of a young harum-scarum, the terror of his elders.

A Creel of Irish Stories. (Methuen.) 1*s.* Cloth, 8vo.

The first of these, "The Keys of the Chest," is a curious and original conception, showing with what strange notions a child grew up in a lonely mansion by the sea. The story of the suicide is a gem of story-telling.

The Founding of Fortunes. pp. 335. (Methuen.) 1*s.* Cloth, 8vo. 1902; new ed., 1906.

The tale of how Timothy Galvin, a ragged urchin living in a mud cabin and remarkable only for general dishonesty and shrewd selfishness, is given a start in life by an ill-gotten purse, and rises by his mother-wit to wealth. The study of the despicable character of the parvenu is clever and unsparing. Other types are introduced, the landlord of the old type, and two reforming landlords, who appear also in *Kerrigan's Quality*. The book displays Jane Barlow's qualities to the full.

Kerrigan's Quality. pp. 254. (Hodder & Stoughton.) 6*s.* 8 illustr. 2nd ed.

In this story the peasants only appear incidentally. The main characters are Martin Kerrigan, a returned Irish-Australian, the invalid Lady O'Connor; her son, Sir Ben; and her neice, Merle. The story is one of intense, almost hopeless, sadness, yet it is ennobling in a high degree. It is full of exquisite scraps of description.

Irish Ways. pp. 262. (George Allen.) 15*s.* Sq. demy 8vo. 16 illustr. in colour; headpieces to chapters. 1909.

Chapter I., "Ourselves and Our Island," gives the author's thoughts about Ireland, its outward aspect, the peculiarities of its social life, its soul. It includes an exquisite pen-picture of Irish landscape beauty. The remaining fourteen sketches are "chapters from the history of some Irish country folk," whom she describes as "social, pleasure-loving, keen-witted," but "prone to melancholy and mysticism." The last sketch is a picture, almost photographic in its fidelity, of a little out-of-the-way country town and its neighbourhood. The illustrations are pretty and the artist, who, unlike many illustrators of Irish books, has evidently been in Ireland, has made a great effort to include in his pictures as much local colour as possible. Yet it seems to us that un-Irish traits often intrude themselves despite him.

LAWLESS (Hon. Emily). Grania: the Story of an Island. (Smith, Elder.) 3*s.* 6*d.*, and 2*s.* 6*d.*

A sympathetic picture of life in the Aran Islands, where existence is a struggle against the elements. There are

typical characters, such as Honor, the saintly and patient, with her eyes on the life beyond, and Grania, young and impetuous, and longing for joy as she battles with the endless privations of her stern lot.

O'KELLY (Seumas). By the Stream of Kilmeen. (Sealy, Bryers.) 6*d.*; paper.

Ten short sketches of the little tragedies and comedies of the lives of the humbler classes. They are simple, true, and sincere. The scene is Clare or Galway.

"AROON." Noreen Dhas. pp. 62. (Sealy, Bryers.) 1*s.* 1902.

A pretty love-story of Connemara (the Killaries). The author is for the language movement, and strongly opposed to the bargain marriages of the West.

"AROON." White Heather. pp. 62. (Sealy, Bryers.) 1*s.* 1903.

Three tales of Connemara. The first is a graceful little fairy story, the third a story of faithful love.

STOKER (Bram). The Snake's Pass. pp. 372. (Collier.) 1*s.* New ed. [1st ed., 1891.] 1909.

A tale written around the strange phenomenon of a moving bog. Scene: the Mayo coast, which is finely described. Hidden treasure, prophetic dreams, attempted murder, and much love and sentiment are bound up with the story. The sentiment is pure and even lofty. There is no bigotry nor bias, and no vulgar stage-Irishism. Andy Sullivan, the carman, is drawn with much humour and kindliness, but we cannot consider "Father Pether" a true type of Irish priest. The author (an Irishman) has been very successful in other fields of fiction; witness his *Dracula*.

MATHEW (Frank). At the Rising of the Moon. pp. 240. (M'Clure.) 3*s.* 6*d.* 27 good illustr. 1893.

Twenty tales (memories of the old days, says the author), picturing many phases of peasant life on the West coast: incidents of the moonlighting days, faction fights, the joke of the potheen-makers, the attachment of priests and people, the hardships of the poor, the days of sorrow, the love of home and country. Told with sympathy in simple but literary style. Dialogue clever and full of bright snatches of Celtic humour.

Yeats (W. B.) John Sherman, and Dhoya. (Fisher Unwin.) 2nd ed., 1891.

John Sherman is not wild and fantastic like *The Secret Rose*, etc., but a pleasant narrative dealing with life in Ballah, a little town in the West, the scene at times shifting to London. The descriptions both of scenery and character are full of quaint little touches of very subtle observation. The style is remarkable for a dainty simplicity, lit up now and then by a striking thought or even a brilliant aphorism. "Dhoya" (last 25 pp.) is a wild Celtic phantasy (*I.M.*)

MacNamara (Lewis). Blind Larry: Irish Idylls. (Jarrold.)

"Artless records of life among the very poor in West of Ireland, the fruit of kindly observation, and, obviously, essays in the *Thrums* style. Larry is a poor blind fiddler, whose one joy in life is his son, and he turns out a reproach to his father. "Katty's Wedding" is a very Irish bit of farce, and "Mulligan's Revenge" expresses the vindictive passions of the Celt, an episode of jealousy and crime, alleviated at the close by repentance and reconciliation" (Baker).

Tynan (Katharine). An Isle in the Water. pp. 221. (Black.) 1895.

Fifteen short pieces collected out of various English periodicals. The scene of about half of them is an unnamed island off the West coast. The scene of one other is Achill. The title does not cover the rest. Sketches chiefly of peasant life in which narrative (sometimes told in dialogue) predominates. The stories are very varied. There are pathetic sketches of young girls: "Mauryeen," "Katie," "How Mary came Home"; tales of the supernatural, such as "The Death Spancel"; a racy story, "A Rich Woman," of legacy hunting; while heroic self-sacrifice is depicted in "The Man who was Hanged" and "A Solitary." The last two pieces in the book are not stories: they are musings or subjective impressions.

Anon. Confessors of Connaught; or, The Tenants of a Lord Bishop. (N. Y.: Kenedy). 40 cents net.

"A tale of evictions in Ireland" (Publ.).

THE NORTH

1. Donegal

Carbery (Ethna). The Passionate Hearts. pp. 128. (Gill.) 2*s*. 1903.

Studies of the heart, tender, passionate, and deep, told in language of refined beauty. No one else has written, or

perhaps will ever write, like this, of pure love in the heart of a pure peasant girl. These are prose poems, as perfect in artistic construction as a sonnet. They are full too of the love of nature, as seen in the glens and coasts of Donegal. They are all intensely sad, but without morbidness and pessimism.

MACMANUS (Seumas). A Lad of the O'Friels. pp. 318. (Gill; Duffy.) *2s., 2s. 6d., 3s.* 3rd ed., 1906.

In this book one actually seems to have been living among the childlike and quaint yet deep-natured, true and altogether lovable little circle of Knockagar, and to have shared its joys and sorrows. Every character described stands out altogether distinct, old Toal a'Gallagher the sententious; his wife, Susie of the sharp tongue; their son, Toal the "Vagabone," with his wild pranks, the grandiloquent "Masther," and all the rest. Through it all runs the simple love story of Dinny O'Friel and Nuala Gildea, companions from childhood. The book is full of deep, but quiet and restrained, feeling. The description of the pilgrimage to Lough Derg has much beauty.

MACMANUS (Seumas). The Bend of the Road. (Gill; Duffy.) *2s., 3s.*

This is a sequel to *A Lad of the O'Friels*, but consists of detached sketches, and is not told in the first person. Most of the sketches are humorous, notably "Father Dan and Fiddlers Four"; but there is pathos, too, as in "The Widow's Mary," a scene at a wake before an eviction. The Introduction is an admirable summing up of the peculiarities, emotions, and vicissitudes of life in an out-of-the-way Donegal countryside.

MACMANUS (Seumas). Through the Turf Smoke. (Fisher Unwin.) *2s.* 1901.

Simple tales of the Donegal peasantry. There is both pathos and humour—the former deep, and at times poignant; the latter always rich and often farcical. The author writes with all the vividness of one who has lived all he writes about. He has full command of every device of the story-teller, yet never allows his personality to show except, as it should, through the medium of the actors.

GWYNN (Stephen). The Glade in the Forest. pp. 224. (Maunsel.) *1s.* Cloth. 1907.

Seven short stories, chiefly about Donegal, five of them dealing with peasant life, of which the author writes with intimate and kindly knowledge. "The Grip of the Land" describes

the struggles of a small farmer and the love of his bleak fields that found no counterpart in his eldest boy, who has his heart set on emigration. Compare Bazin's *La Terre qui Meurt.* All the stories had previously appeared in such magazines as the *Cornhill* and *Blackwood's.*

LIPSETT (Caldwell). Where the Atlantic Meets the Land. pp. 268. (Lane.) 3*s.* 6*d.* net. 1896.

Sixteen stories, many of them artistically constructed, and told with literary grace and finish. The Irish character is viewed from an unsympathetic and, at times, hostile standpoint. Only a few of the stories deal with the peasants or have any special bearing on Irish life. Two or three deal with seduction in rather a light manner.

WYNDHAM (Eleanor). The Wine in the Cup. pp. 380. (Werner Laurie.) 6*s.* 1909.

Scene laid in Rathlin Island, but the book cannot be said to depict the life of the place with fidelity to real conditions.

2. The Presbyterian Peasantry

HOBHOUSE (Violet). Warp and Weft. (Skeffington.)

"A conscientious rendering of homely aspects of life in Co. Antrim" (Baker).

M'ILROY (Archibald). The Humour of Druid's Island. pp. 127. (Hodges, Figgis; and Mullan, Belfast.) 2*s.* 6*d.* 1902.

Scene: country district of North-east Antrim. A series of very short anecdotes told to one another by the Presbyterian country people, in their peculiar Scoto-Irish dialect, and full of the dry, "pawky" humour of the North. Gives glimpses of the manners and life of the place.

M'ILROY (Archibald). The Auld Meetin' Hoose Green. pp. 260. (Belfast: M'Caw, Stevenson & Orr.) 1898.

Stories of the Co. Antrim peasantry. Time: thirty or forty years ago. Imitative of the "Kailyard" school in England. An intimate picture of Ulster Presbyterianism and its methods of thought. Has both humour and pathos. Is offensive to no creed or class. Ulster-Scoto dialect true to life.

M'ILROY (Archibald). By Lone Craig Linnie Burn. pp. 153. (Unwin.) 1900. When Lint was in the Bell. (Unwin.) 1898.

"Two series of local stories of the Scoto-Irish folk of Ulster, the chat of village gossips, character-sketches of doctor,

minister, agent, and inn-keeper: quaint blends of Scottish and Irish traits. Most of the tales of idyllic kind" (Baker). The reviewer in the *Irish Monthly* says of the second of the above: "It is a wonderfully realistic picture of various grades of social life in a little country town in the North . . . giving amusing glimpses of the working of practical Presbyterian theology in the rustic middle class. . . . Leaves on the reader a very remarkable impression of truthfulness and reality." In this second novel there is some humour and a good deal of pathos. The same remarks apply here as to *The Auld Meetin' Hoose.*

3. Books by Shan F. Bullock (Fermanagh)

Dan the Dollar. (Maunsel.) 1906. New ed., 1908.

A study of national character and of human nature in which the touch is delicate, sure, and true. The whole study is concentrated on five persons. First there is the picture of the neglected farm of the happy, easy-going Felix. His wife is a contrast with him in all, yet they agree perfectly. Then there is Mary Troy, a Catholic girl living with them, a beautifully-drawn character, and Felim the dreamer of dreams. Into their lives suddenly comes Dan, who after years of hard, sordid striving in the States, has made his pile. He brings his hard, practical American materialism to bear on the improvement of "this God-forsaken country," with what result the reader will see. There is a love-story of an exceptional kind, handled with much subtlety and knowledge of human nature. There is much pathos and moral beauty in the story.

Irish Pastorals. pp. 308. (Grant Richards.) 6*s.* 1901.

A series of pictures—the Planters, the Turf-cutters, the Mowers, the Haymakers, the Reapers, the Diggers, etc.—forming an almost complete view of life among the rural classes in Co. Cavan. These pictures are the setting for country idylls, humorous, pathetic, or tragic. In all there is the actuality, the minute fidelity that can be attained only by one who has lived the life he describes, and has the closest personal sympathy with the people. The descriptions of natural scenes, the weather, etc., are admirable.

Master John. pp. 281. (Werner Laurie.) 6*s.* 1909.

Master John is a strong man, who makes his way in the world and returns wealthy to settle in Fermanagh. The place he buys has a curse upon it, and strange things happen. The story is told by an old retainer—now a car-driver—whose verbosity and ramblingness are very quaint and amusing.

The Squireen. pp. 288. (Methuen.) 1*s*. Cloth, full-sized. 1903.

A study of Ulster marriage customs. Jane Fallon is practically sold to the Squireen by her family, and, after long resistance, yields, and marries him. Tragic consequences follow. Most of the characters are Ulster Protestant peasants. *The Squireen* is a study of the old type of fox-hunting gentleman-farmer.

The Barrys. pp. 422. (Methuen.) 1*s*. Cloth, full-sized. 1899.

Book I. has its scene on Innishrath, an island in Lough Erne. Frank Barry, on a visit from London to his uncle, betrays a peasant girl named Nan. In Book II. we find Nan in London. She discovers Frank's treachery. So does Frank's wife, and the nemesis of his deeds overtakes him. But Nan finds consolation with her still faithful lover, Ted. A study in temperaments.

Ring o' Rushes. pp. 195. (Ward, Lock.) 1*s*. 6*d*. 1896.

A cycle of eleven stories dealing with various aspects of Ulster life in the neighbourhood of Lough Erne.

By Thrasna River. pp. 403. (Ward, Lock.) 6*s*. Illustr. 1895.

The experiences of two lads on an Ulster farm in the district where the author lays nearly all his scenes. There are many clever studies of peasant types. The hero is an Englishman, an amusing character. The story of his unsuccessful love-affair with the "Poppy Charmer" is told by one of the lads familiar to us as Jan Farmer. There is no approach to anything objectionable in the book. Chapter XXI., "Our Distressful Country," is good reading.

HAMILTON (M.) Across an Irish Bog. (Heinemann.) 1896.

An ugly, but very powerful, tale of seduction in Irish peasant life. The study of the ignominious aspirations of the seducer, a Protestant clergyman, after social elevation forms the pith of the book. The difficulty of his position, technically on a level with the gentry, though he is wholly unequal to them in breeding, is brought out.

HAMILTON (M.). Beyond the Boundary (Ulster). pp. 306. (Hurst & Blackett.) 1902.

Scene: first at London, afterwards among Ulster peasantry (dialect cleverly reproduced). Theme: a curiously ill-

assorted marriage. Brian Lindsay, son of Presbyterian Ulster peasants, had during a panic deserted his men in action. Afterwards he had been decorated mistakenly, instead of the man who had died to save him. In London he meets this man's sister, a solitary working-girl, but a lady. They are married, and he takes her home. Disillusionment on the wife's part follows, and Brian is threatened with the discovery of his secret. What came of it all is told in a beautiful and convincing story. Not gloomy nor morbid. Running through the main plot is the story of poor little French Pipette, deserted by the foolish, selfish mother, whom she adores. Old Lindsay, dour and godly, is very well done. An element of humour is found in the characters of Miss Arnold of the venomous tongue; fat little Mr. Leslie, who loves his dinners; and Maggie, the Lindsay's maid-of-all-work.

MISCELLANEOUS

MOORE (George). The Untilled Field. (Unwin.) 6*s*. 1903.

Series of unconnected sketches of Irish country life, most of which deal with relations between priests and people—evil effects of religion on the latter, banishing joy, producing superstition, killing art. In some of the sketches priests are depicted favourably. In the first sketch the subject of the nude in artist's models is treated with complete frankness. Some of the sketches are exquisite; most of them, religious bias apart, true to life.

RHYS (Grace). Mary Dominic. pp. 296. (Dent.) 1898.

The main theme is the seduction of a young peasant girl by the son of the landlord, and the nemesis that overtook the seducer after many years. The story is told with power and pathos. There is no sensual and prurient description, unless one half-page might be objected to on this score. The peasants are natural and life-like, but there is something strangely repellant in the pictures of the upper classes. There are incidents bringing out the darker aspects of the land-war. There is no anti-religious bias.

RHYS (Grace). The Wooing of Sheila. (Methuen.) 6*s*. 2nd ed., 1908.

A gentleman, from unnatural motives, deliberately brings up his son as a common labourer. The boy falls in love with and marries a peasant girl, whom he had saved from the pursuit of a rascally young squire. On her marriage morning she learns that her husband has killed her unworthy lover. She at once leaves her husband, but a priest induces her to

return, and the crime is hushed up in a rather improbable manner. As in the author's other books there is a subtle charm of style, delicate analysis of character, and fair knowledge of peasant life.

FLYNN (T. M.) A Celtic Fireside : Tales of Irish Rural Life. (Sealy, Bryers.) 1*s.* 1907.

Nine little tales—tragedies and comedies—of Irish life in country and city. Many little touches show how well the author knows Irish life. He has a power, too, of making the truth of his pictures go home to our hearts (*N.I.R.*)

CROKER (Mrs. T. Crofton). Barney Mahoney. [1832.]

"Has for a hero an Irish peasant, who conceals under a vacant countenance and blundering demeanour shrewdness, quick wit, and, despite a touch of rascality, real kindness of heart" (Krans).

"FRANCIS, M. E." (Mrs. Blundell). The Story of Dan. (London: Osgood, M'Ilvaine.) 1894.

"A brief tale, told with directness and tragic simplicity of a magnanimous peasant, who adores with infatuation a worthless girl, and sacrifices himself uselessly and blindly. Friendly portraits of Irish country people are among the minor characters" (Baker).

"FRANCIS, M. E." (Mrs. Blundell). Miss Erin. pp. 357. (Methuen.) 6*s.* [1st ed., 1898.]

The story of a girl who, brought up as a peasant, afterwards becomes a landowner. She tries to do her best for her tenants and her difficulties in the task are well depicted, the author fully sympathizing with Irish grievances. There are some sensational scenes—among them an eviction. The love interest is well sustained, and the character-drawing very clever.

MAYNE (Thomas Ekenhead). The Heart o' the Peat: Irish Fireside and Wayside Sketches. 1899.

"These are all Irish stories, written on the spot with a faithfulness that can be felt in every line. There is no attempt at meretricious workmanship, no maudlin sentimentality, no mock heroics. They are simple tales, simply told; but occasionally the restraint, which is everywhere discernible, is relaxed for a moment, and the fire of the poet glows in half a dozen lines, as a landscape or a sea-piece is enthusiastically drawn, or some incident touches the gentle human heart of the writer" (James H. Cousins, in *Sinn Féin*).

MULHOLLAND (Rosa). The Wicked Woods. pp. 373. (Burns & Oates.) New ed., 1909.

The hero is a scion of a family in which a curse, uttered against one of its founders by poor peasants whom he had dispossessed, had worked ruin for many generations. He is wholly unlike his ancestors, yet he, too, in a strange and tragic manner, falls under the influence of the curse—for a time. The story tells how he escapes from the terrible trial. Incidentally, the best qualities of the peasantry are beautifully shown forth, especially the charity of the poor to one another.

CROKER (B. M.) A Bird of Passage. pp. 366. (Chatto & Windus.) New ed., 1903 (others since ?).

A love story, beginning in the Andamans. There is a lively picture of garrison life, including the clever portrait of the "leading lady" (and tyrant), Mrs. Creery. The lovers are separated by the scheming of an unsuccessful rival. The girl first lives a Cinderella life with disagreeable relations in London, then is a governess, and finally (p. 256) goes to a relation in Ireland. Then there are amusing studies of Irish types—carmen (Larry Flood, with his famous "Finnigan's mare"), and servants, and a family of broken-down gentry. Things come right in the end.

ANON. The Irishman at Home. 1849.

Sub-title: "Characteristic Sketches of the Irish Peasantry."]

THE MIDDLE CLASSES

ESLER (Erminda). The Wardlaws. (Low.) 3*s*. 6*d*.]

"A grave domestic story worked out on a basis of character, laid in an Irish rural district" (Baker.)

CROMIE (Robert). The Shadow of the Cross. pp. 326. (Ward, Lock.) 6s. 1902.

A sympathetic study of Ulster Presbyterian life is the background for the romance, ending in tragedy, of a young minister. Besides the occasional dialect (well handled) there is little of Ireland in the book, but the story is told with much skill, and never flags. Bromley, an unbeliever, almost a cynic, but a true man and unselfish to the point of heroism, is a remarkable study. The author has also published *The Crack of Doom*, *The King's Oak*, *For England's Sake*, etc.

ALEXANDER (Eleanor). The Rambling Rector. pp. 344. (Arnold). 3rd impression, 1904.

A story of love, marriage, and social intercourse among various classes of Church of Ireland people in Ulster. Draws a sympathetic picture of clerical life, the hero being a clergyman. Every character, and there are very many interesting types, is drawn with sure and distinct traits. There are no mere lay figures. John Robert is a curious and amusing study of a certain type of servant. Full of shrewd observation and knowledge ot human nature, at least in all its outward aspects. Very well written. By the same author: *Lady Anne's Walk*, etc.

HOPKINS (Tighe). The Nugents of Carriconna. 3 vols., afterwards 1 vol. (Ward & Downey.) 1890.

Main theme: an old impoverished family suddenly enriched by Australian legacy. Interwoven there is an interesting love-story. Anthony Nugent, eccentric, of astronomical tastes, has on his housetop a telescope which plays a prominent part in the story. Brogue well done.

BLACK (William). Shandon Bells. pp. 428. (Sampson, Low.) 2*s*. 6*d*. New and revised ed., 1893.

Scene: partly in London, partly in city and county of Cork. A young Irishman goes to London to make his fortune. Disappointed in his first love he turns to love of nature. The book has all the fine qualities of W. Black's work. Sympathetic references to Irish life and beautiful descriptions of Irish scenery in Cork.

DOWNEY (Edmund). Clashmore. pp. 406. (Waterford: Downey.) 1*s*. 1903. New ed., 1909.

A tale of a mystery centering in the strange disappearance of Lord Clashmore and his agent. The story is healthy in tone, and never flags. There is a pleasant love interest. The dénouement is of an original and unexpected kind. The scene is the neighbourhood of Tramore and Dunmore, Co. Waterford. There is little or no study of national problems or national life, but some shrewd remarks about things Irish are scattered here and there in the book. The characters are not elaborately studied, but are well drawn.

LANGBRIDGE (Rosamund). The Flame and Flood. pp. xii.+339. (First Novel Library.) 1903.

A love-story. The lovers marry other people *not* for love. It is only the presence of a child that prevents the heroine

from leaving her husband for her lover. There are accordingly curious situations but nothing positively immoral in the tone. The story is well constructed. Scene: partly in Ireland, partly in England.

LANGBRIDGE (Rosamund). Imperial Richenda. pp. 313. (Alston Rivers.) 6*s*. 1908.

Scene: a small watering-place near Dublin. A fantastic comedy, somewhat vulgar in places, but on the whole amusing, abounding as it does in bright dialogue, and in absurdly comical situations. Some shrewd strokes of satire are aimed at Dublin society, and there are piquant sayings on other subjects. The central figure is a young lady who takes a situation as waitress in a small hotel. Her character is so equivocal that the book cannot be recommended for general reading.

LANGBRIDGE (Rosamund). Ambush of Young Days. pp. vii.+344. (Duckworth.) 1906.

The scene is laid in a temperance hotel. The central character is a young girl, daughter of proprietor, who is given to telling out the truth in a most unnecessary and inconvenient manner. The lodgers come prominently into the story, and the heroine ends by marrying one of them.

c. 1880. GUINAN (Rev. J.) The Moores of Glynn. pp. 354. (Washbourne.) 3*s*. 6*d*. 1907.

The fortunes of a family of four children. The mother is a very beautiful character. Full of pictures of many phases of Irish life, the relations between landlord and tenant, priests and people, evictions, emigration, a "spoiled priest." A typical description is the realistic picture of the pig fair. Full of true pathos with an occasional touch of kindly humour.

CROKER (B. M.) A Nine Days' Wonder. pp. 310. (Methuen.) 6*s*. 1st ed., 1905.

How Mary Foley, brought up for twenty-one years in an Irish cabin, is suddenly claimed as his daughter by an English peer, and becomes Lady Joseline Dene. How she gives society a sensation by her countrified speech and manners and by her too truthful and pointed remarks, but carries it by storm in the end, and marries her early love. The writer has a good knowledge of the speech of the lower middle classes. There is no bias in the story, which is a thoroughly pleasant one.

Langbridge (Frederick). The Calling of the Weir. pp. 304 (large print). (Digby, Long.) 1902.

A love story of Protestant middle classes. Scene: near the Shannon Weir and Falls of Doonass, Co. Limerick. Two girls become engaged to two men rather through force of circumstances than for love. Problem: are the circumstances such as to justify Mary in marrying the man she does not love. In a strange way it comes about that each girl marries the other's fiancé, and finds happiness. Not without improbabilities, but lively and piquant in style. Irish flavour and humour provided by Mrs. Mack, the housekeeper, and Constable Keogh. By same author: *The Dreams of Dania, Love has no Pity, Miss Honoria,* etc.

Morris (E. O'Connor). Clare Nugent. pp. 324. (Digby, Long.) 1902.

A rather sentimental tale of an Irish girl who goes to work in England, in order to retrieve the fallen fortunes of the family. This a particularly successful marriage enables her to do, and all ends most ideally. An ordinary plot, somewhat long drawn out. One or two charming descriptions of Irish scenery.

"Rita" (Mrs. Humphreys). The Sin of Jasper Standish. pp. 342. (Constable.) 1901.

Scene: one of the midland counties. A scoundrelly inspector of police murders the local bank-manager, then himself conducts the investigation, but is unmasked and brought to justice by the English heroine and her housekeeper. A morbid and sensational type of book with not a few traces of religious and national bias. The English characters are belauded, the Irish for the most part represented as fools. There is much "stage-Irish" dialogue.

Hinkson (H. A.) When Love is Kind. pp. 320. (Long.) 1898.

A wholesome Irish love-story of the present day. The hero, Rupert Standish, is a soldier and a soldier's son. The story brings out the comradeship which may exist between father and son. The page-boy, Peter, with his gruesome tales, is a curious study. There are many passages descriptive of scenes and incidents in Ireland.

Hinkson (H. A.) Golden Morn. pp. 303. (Cassell.) Frontisp. 1907.

Tells the stange adventures in Ireland, London, and France of Captain O'Grady. At Leopardstown Races his mare

breaks her neck, just at the finish; the Captain loses a fortune, and is fain to depart on his travels—but "all is well that ends well," and it is so with Captain O'Grady.

TYNAN (K.) A Daughter of the Fields. (Smith, Elder.) 6*s*. 1900.

"Another gracious Irish girl. Well educated, and brought up to a refined and easy life, she applies herself to the drudgery of farm work rather than desert her toiling mother; but the novelist finds her a husband and a more fortunate lot" (Baker).

TYNAN (Katharine). The Dear Irish Girl. (Smith, Elder.) 6*s*. 1899.

Motherless, and an only child, Biddy O'Connor brings herself up in a big, lonely Dublin house. Dr. O'Connor lives amid his memories and his books. Biddy is a winsome girl, and keeps the reader's heart from the time we first meet her with the homeless dogs of Dublin as her favourite companions to the day when she weds the master of Coolbawn. The chief charm of the book lies in the picture of life amid the splendid scenery of Connaught. The book has a pleasant atmosphere of bright simplicity and quick mirthfulness. The *Spectator* calls it "fresh, unconventional, and poetic."

TYNAN (Katharine). Julia. pp. 322. (Smith, Elder.) 6*s*. 2nd impression 1904.

How a baseless slander nearly ruined the life of Julia, the Cinderella of her family, how she nearly was lost to her lover, and by what strange turns of fortune she was restored. The chief characters belong to two branches of a Kerry family, whose history is that of many another in Ireland. Julia's mother is a splendid type of the old-fashioned Irish matron. There is touching pathos in the picture of the Grace family (minor personages of the tale)—a mother's absolute devotedness to a pair of thankless and worthless daughters. The old parish priest, too, is well drawn.

PRESENT-DAY IRISH PROBLEMS AND MOVEMENTS

(Landlordism, Gaelic Revival, Religion, etc.)

HAMILTON (M.) On an Ulster Farm. pp. 143. (Everett.)

A realistic sketch of the life of a workhouse child sent out to service to a particularly unlovable set of hard Scotch Ulster folk. Interesting as a study of character and as an exposure of the misery attendant on the working of certain parts of

the workhouse system. This subject is also treated in Rosa Mulholland's *Nanno*, q.v.
Miss Hamilton, a native of Co. Derry, has also written *The Freedom of Henry Meredyth*, *The Distress of Frank Scott*, *M'Leod of the Camerons*, *Poor Elizabeth*, *A Self-denying Ordinance*.

BUTLER (Mary). The Ring of Day. pp. 360. (Hutchinson.) 6*s*. 1906.

A romance the interest of which centres in the aspirations of the Irish Ireland movement. Highly idealized, but full of intense earnestness and conviction. The characters are types and talk as such. Eoin, however, is a stong personality.

THURSTON (E. Temple). Traffic. pp. 452. (Duckworth.) 1906.

Scene: Waterford and London. Has been well described by the *Athenæum* as a pamphlet in guise of a story, the thesis being that the refusal of the right of divorce in the Catholic Church may lead in practice to results disastrous to morality. This is conveyed in the story of a girl who leaves an unworthy Irish husband, and goes to London, where, being obliged to refuse an offer of marriage from an honourable Protestant, she takes to the streets. Contains strange misconceptions of Catholic doctrine and morality.

"LYALL (Edna)." (Ada Ellen Bayley.) Doreen. pp. 490. (Longmans.) Various prices from 6*d*. to 6*s*. 1902.

Doreen, daughter of an old '48 man and Fenian, and herself an ardent Nationalist, is a professional singer, but helps the Home Rule cause by her singing. The chief interest is a love-story, but in the background there is the national struggle and a vivid picture is drawn of the feelings of those engaged on both sides. The author is on the Nationalist side, and the most striking figure in the book is Donal Moore, a Nationalist member.

"MERRY (Andrew)." Paddy Risky, or Irish Realities of To-day. pp. 367. (Grant Richards.) 1903.

Seven stories dealing with aspects of Irish life from the landlord and Unionist point of view, yet tone not anti-Irish, nor unjust to any class. The spirit is that of Davis' "Celt and Saxon," quoted at outset:—

"What matter that at different times
Your fathers won this sod?
In fortune and in name we're bound
By stronger links than steel," etc.

One story shows the hardship of compulsory sale of grass lands. Another deals (delicately) with seduction in peasant life. Most of the characters in the stories are peasants of the Midlands. Charming descriptions of Irish scenery.

LANGBRIDGE (Rosamund). The Stars Beyond. pp. vii.+375. (Nash.) 1907.

A problem novel dealing with an ill-assorted marriage—the wife's name (symbolic) is " Vérité," the husband's " Virtue " ; hence the clash. Religion enters largely into the book. Types of Irish Protestant clergy. The writer's sympathy seems to waver between Catholicism and Protestantism, but the heroine rejects both. The servants' talk in conventional brogue.

HINKSON (H. A.) The Wine of Love. 1904.

Deals mainly with the upper classes in the West of Ireland. Abuses of landlordism not spared. Picture of horse-dealing, fox-hunting, and card-playing lives. Also picture of typically good landlords. Standpoint on the whole national and even Catholic. Style: breezy and vigorous. Good knowledge shown of inner lives and feelings of all classes.

HINKSON (H. A.) Fan Fitzgerald. pp. 340. (Chatto & Windus.) 6*s*. 1902.

Young Dick Burke, brought up in England, feels the call of the Celt, and returns to his inherited estates with intent to be a model landlord. We are told in a lively and amusing style how he succeeds or fails. The author is Nationalist, but by no means a bitter partisan.

SHEEHAN (Canon P. A.) Lisheen ; or, The Test of the Spirits. pp. 454. (Longmans.) 6*s*. 1907.

The conception is that of Tolstoi's *Resurrection*, with the scene transferred to Kerry. It is the story of how a young man of the Irish landlord class determines to put to the test of practice his ideals of altruism. To this end he abandons the society of his equals, and lives the life of a labourer. He finds how full of pain and heartburning and disappointment is the way of the reformer. There are many reflections on the national character and its defects are not whittled down.

THYNNE (Robert). Irish Holidays. pp. 317. (Long.) 6*s*. 1898, 1906, etc.

Story of an Englishman who goes down to spend his holidays with the Rev. John Good, Curate of Coolgreany, somewhere in the Bog of Allen, six miles from Birr and six from Banagher. Chiefly concerned, apart from a few sporting incidents, with

aspects of agrarian agitation. Traditional English Conservative standpoint, accentuated by ignorance of Irish history and present conditions, and by ludicrous misconceptions. Fanciful descriptions of moonlighting, in which the peasantry appear as a mixture of fools and ruffians. But little humour and that unconscious. No objectionable matter from religious or moral standpoint.

BIRMINGHAM (G. A.) Benedict Kavanagh. pp. 324. (Arnold.) 6*s*. 1907.

Dedication in Irish. Foreword in which the author states that by "Robeen" Convent he did not intend Foxford (cf. *Hyacinth*). A criticism of Irish political life, free from rancour and from injustice to any particular class of Irishmen, showing strong sympathy for the Gaelic League and all it stands for. The hero is left at the parting of the ways, with the choice before him of "respectability" and ease, or work for Ireland. The book should set people asking why is it that Irishmen—no matter what their creed or politics—cannot work together for their common country?

POLITICAL AND SOCIAL SATIRE

BIRMINGHAM (G. A.) The Seething Pot. pp. 299. (Arnold.) 6*s*. 1905.

Main theme: the apparently hopeless embroilment of politics and ideas in Ireland. Many aspects of Irish questions and conditions of life are dealt with. Many of the characters are types of contemporary Irish life, some are thinly disguised portraits of contemporary Irishmen, e.g., Dennis Browne, poet, æsthete, egoist; Desmond O'Hara, journalistic free-lance (said to be modelled on Standish O'Grady); Sir Gerald Geoghegan, nationalist landlord; John O'Neill, the Irish leader, who is deserted by his party and ruined by clerical influence; and many others. All this is woven into a romance with a love interest and a good deal of incident. See General Note.

BIRMINGHAM (G. A.) Hyacinth. (Arnold.) 6*s*. 1906.

An account, conveyed by means of a slight plot, of contemporary movements and personages in Ireland. Most of these are satirized and even caricatured, especially "Robeen" Convent, by which seemed to be meant Foxford Mills, directed by the Sisters of Charity (see *New Ireland Review*, March, 1906). A grasping, unscrupulous selfishness is represented to be one of the chief characteristics of the Catholic Church in Ireland.

DUBLIN LIFE

LAFFAN (May—Mrs. Hartley). Flitters, Tatters and the Counsellor. (Macmillan.) 3*s*. 6*d*.

Four stories: (1) Three little Dublin street arabs, nicknamed as in title. Lively and realistic portraits. Poignant and sympathetic picture of slum misery and degradation. (2) Deals with the same subject. (3) Glasgow slum life. (4) Lurid and revolting story of conspiracy and murder in a country district.

GALLAHER (Miss F.) Thy Name is Truth. (Maxwell.) 1884.

Incidentally describes the Hospice for the Dying, Harold's Cross, and the inner working of a daily newspaper office. The author's father was editor of the *Freeman's Journal*.

MACMAHON (Ella). Fancy O'Brien. (Chapman & Hall.) 6*s*. 1909.

A tragedy of city life centering in the betrayal and desertion of Bridgie Doyle by Fancy O'Brien. Full of human interest, careful and skilful study of character and motive. Catholic in sympathy. "In its minor details the book is true to life, photographic in its realism." The story is of high dramatic and literary excellence. In the account of the Easter Monday excursion to Bray "the story of Bridgie's undoing is told with a rare combination of poetry, force, and restraint" (From a review in *N.I.R.*, August, 1909).

O'BRIEN (Mrs. William). Rosette: A Tale of Dublin and Paris. pp. 266. (Burns & Oates.) 1907.

Diary of Rosette, only child of a Parisian bourgeois family. Deals chiefly with the life of this family in Paris, and afterwards in Dublin. There is no sensationalism. Rosette's religious development is thoughtfully worked out, and there is good character-drawing (e.g., Rosette's artistically inclined mother and the old servant, Mélanie). The point of view is, of course, distinctly feminine. The style is pretty and graceful.

GALLAHER (Miss Fanny—"Sydney Star"). Katty the Flash. (Gill.) 1880.

Very low life in Dublin, with no attempt to idealise the rags and filth and squalor; but clever and realistic (*I.M.*).

MULHOLLAND (Rosa). The Tragedy of Chris. pp. 335. (Sands.) 1903.

A study of a Dublin flower-girl. The story is like *Nanno* in its conception. It is not for girls at school, but for mature readers.

THE COUNTRY GENTRY

(Upper Classes, "County Families")

MULHOLLAND (Rosa). The Story of Ellen. pp. 434. (Burns & Oates.) 5*s*. 1907.

A good love-story, with a very well worked out plot and plenty of exciting incident. Many of the incidents take place at "Dunmara Castle," in the West of Ireland, the home of a (presumably) English family, which furnishes most of the characters. The story shows the author's striking power of making us feel with the characters, and take an almost personal interest in their fates. It is full of quiet beauty and of literary charm.

THURSTON (K. C.) The Gambler. (Hutchinson.) 6*s*., and 6*d*. n.d. (very recent).

A psychological study of an Irish woman's character. Treats of Protestant upper middle class society, but questions of creed do not enter into the book. The scene for about the first third of the book is laid in Ireland, in an out-of-the-way country district. Then it shifts to Venice, and afterwards to London. In both places the heroine moves in a smart set, whose empty life and petty follies are well drawn. There is a problem of pathetic interest centering in two ill-assorted marriages. The part about Irish life, showing the foolish pride of some of the Irish gentry, is skilfully and sympathetically done.

RORISON (E. S.) A Taste of Quality. pp. 319. (Long.) 6*s*. 1904.

Family life among Protestant upper middle class folk in a country district—very pleasant and refined society. A kindly, human story, eminently true to life, without bias of any kind. One becomes quite familiar with the cleverly-drawn characters—the kindly, cultured Archdeacon and his sister; patient, crippled Larry, with his cheery slang; devoted Auntie Nell, bringing comfort and brightness where she goes; the Austrian countess; and the twins.

HINKSON (H. A.) Golden Lads and Girls. pp. 312. (Downey.) 1895.

A love-story of the upper middle classes. Pictures of western (Galway) country family life, and of student life in Trinity, both strongly reminiscent of Lever. Good portraits of Irish types, the country doctor, the unpopular agent, the reforming landlord (English and a convert to Catholicism), the Protestant country clergyman, etc. This latter portrait is rather satirical. The tone on the whole is Nationalist and Catholic.

MOORE (F. Frankfort). The Original Woman. pp. 343. (Hutchinson.) 1904.

Thesis: whatever culture may have done for the modern woman, she reverts to the instincts of the original woman in the crisis of a life-decision. Scene: first, country house in Galway. The heroine is a typical modern girl of the best kind. The hero, who is also the villain, is a singularly attractive personality, the complicated workings of whose mind the author delights to analyse. Later the scene changes to Martinique. Here an element of the supernatural and uncanny enters the story. The style is witty, the character-drawing very clever.

ANON ("Hal"). Sir Roger Delaney of Meath. pp. 228. (Simpkin, Marshall.) 6*s*. 1908.

The Sir Roger of the story (he is "10th Baron Navan") is an elderly married man, blustering, cursing, lying, cheating, but described in such a way that one does not see whether the author means him for a hero or not. He falls in love with Lady Kitty, who is in love with somebody else. Sir Roger tries to get the latter into disreputable situations. They fight a duel and the curtain falls on Sir Roger mortally wounded. The book is quite devoid of seriousness.

STACPOOLE (H. de Vere). Patsy. pp. 362. (Fisher Unwin.) 6*s*. 1908.

A gay and humorous story of a house-party in a country mansion somewhere in "Mid-Meath." Full of amusing characters, cleverly sketched, e.g., the Englishman, Mr. Fanshawe, and the naughty and natural children. Above all there is Patsy, the page-boy, an odd mixture of soft-hearted simplicity and preternatural cuteness. He is the *Deus ex machina* of the piece, brings all sorts of entanglements and unravels them again in the strangest way. There is just a little study of national characteristics, but no politics nor problems. Mr. Stacpoole, though of French descent on

his mother's side, reckons himself an Irishman. He has written many novels, among others an exceptionally successful story, *The Blue Lagoon.*

Stories by Dorothea Conyers

This author's books are humorous, healthy, rattling stories of Irish sport, full of lively incident, with quick perception of character.

Peter's Pedigree. pp. 326. (Arnold.) 6*s*. 1904.

Perhaps the best of the lot. Hunting, horse-dealing, and love-making in Co. Cork.

The Boy, Some Horses, and a Girl. pp. 307. (Arnold.) 6*s*. 1908.

Of the same type as the last and scarcely inferior. Irish peasants and servants are described with much truth as well as humour. Full of glorious hunts and pleasant hunting people.

Aunt Jane and Uncle James. pp. 342. (Hutchinson.) 6*s*. 1908.

A sequel to the last, with the same vivid descriptions of "runs" and "deals." A murder trial enters into the plot.

The Thorn Bit. pp. 332. (Hutchinson.) 6*s*. 1900.

An earlier effort with the author's qualities not yet developed. Society in a small country town, days with the hounds, clever situations.

Three Girls and a Hermit. pp. 328. (Hutchinson.) 6*s*. 1908.

Life in a small garrison town. Many droll situations.

The Conversion of Con Cregan. pp. 327. (Hutchinson.) 6*s*. 1909.

Thirteen stories, dealing mostly with horses and hunting. Full of shrewd wit and kindly humour. Shows a good knowledge of Irish life and character, and an understanding of the relations between the classes. One of the stories is a novel in itself.

The Strayings of Sandy. pp. 362. (Hutchinson.) 6*s*. and 1*s*. 1909.

The externals of Irish country life as seen by a London business man on a holiday. Study of Irish character as seen

chiefly in sporting types—needy, good-natured, spendthrift—as contrasted with the Englishman, wealthy, businesslike, and miserly. Contact with Irish life softens the Englishman's asperities. Full of genuinely humorous and amusing adventures of Sandy with race-horses and hounds, and other things. The brogue is not overdone, and we are not, on the whole, caricatured. Scene: West coast.

Stories by E. Œ. Somerville and Martin Ross

Miss Somerville is daughter of the late Colonel Somerville, of Drishane, Skibbereen, Co. Cork; Miss Violet Martin, "Martin Ross," is the daughter of the late James Martin, of Ross, Co. Galway. They are both granddaughters of Chief Justice Charles Kendal Bushe.

Some Experiences of an Irish R.M. pp. iv.+310. 32nd thousand. (Longmans.) 6*s*. 31 illustr. (pen and ink sketches) by E. Œ. Somerville. 1899.

Further Experiences of an Irish R.M. pp. 315. (Longmans.) 6*s*. 1908.

All on the Irish Shore. pp. iv.+274. 18th thousand. (Longmans.) 6*s*. 10 illustr. by E. Œ. Somerville. 1903.

Sketches of fox-hunting, horse-dealing, racing, trials for assault between neighbours, petty boycotting, rural larking, full of sprightly and rollicking humour. Chief characters, the petty county gentry. The peasantry are drawn in caricature, usually friendly, and are shown in relation to their social superiors, not in their own life and reality. If these sketches were taken seriously the peasantry would appear as drunken, quarrelsome, lying, dirty, unconsciously comical—with scarcely a single redeeming trait. The scene is South-western Cork.

All on the Irish Shore has been described (*Irish Monthly*) as "a blend of Lover and Lever (in his coarser rollicking days) refined by some of the literary flavour of Jane Barlow, but with none of the insight and sympathy of *Irish Idylls*. The same may be said of the *Experiences of an Irish R.M.*, which, moreover, contains here and there passages needlessly offensive to national feeling."

N.B.—Messrs. Longmans have recently (April, 1910) issued a new uniform edition of the works of Somerville and Ross, at 3*s*. 6*d*. per volume.

An Irish Cousin. pp. iv. + 306. (Longmans.) 6*s.* [1st ed., 1889]; new ed., quite re-written, 1903.

Modern country-house life in Co. Cork. A serious study of the slow awakening of a young man to the realization that there are things in life more real to him than horses and dogs. His love for a clever cousin returned from Canada has a tragic ending. The characters of the tale are drawn from Protestant county society.

The Silver Fox. (Longmans.) 3*s.* 6*d.*

The chief interest of this story lies in some sporting scenes in the West of Ireland. The peasantry are seen from an uncomprehending standpoint, and the chief figures are people of fashion, of no particular nationality.

The Real Charlotte. (Longmans.) 3*s.* 6*d.*

A dark tale of a world "weary, stale, flat, and unprofitable." An unscrupulous woman works the ruin of a sweet-natured, ill-trained girl. Scene: Irish country neighbourhood. Characters, landagents, farmers, great ladies, drawn with impartial and relentless truth.

CROKER (Mrs. B. M.) Terence. pp. 342. (Chatto & Windus.) 6*s.* 6 illustr. by Sidney Paget. 1899.

Scene: Waterville, Co. Kerry, and neighbourhood, which the author knows and describes well. A tale of love and foolish jealousy. The personages belong to the Protestant upper classes. The chief interest is in the working out of the plot, in which the interest is well sustained all through.

CROKER (Mrs. B. M.) Beyond the Pale. (Chatto & Windus.) 3*s.* 6*d.* and 6*d.*

Story of an Irish girl of good family, who is obliged to train horses for a living, but ends successfully. Scene: a hunting county three hours' journey from Dublin. Much stress is laid on the feudal spirit of the peasantry, who are viewed from the point of view of the upper classes, but sympathetically.

Stories by Katharine Tynan

A Union of Hearts. pp. 296. (Nisbet.) 2*s.* 6*d.* and 1*s.* 6*d.* n.d. [1900].

A typical example of Mrs. Hinkson's stories. The main plot is a simple, idyllic love-story. The hero, much idealized, is

an Englishman who tries to do good to his Irish tenants in his own way, and hence incurs their hatred, for a time. The heroine is an heiress come of a good old stock. Several of the characters are cleverly sketched: old Miss Lucy Considine and her antiquarian brother, in particular. Scenes of peasant life act as interludes to the main action which lies in county family society. All the chief persons are Protestants, but the religious element is quite eliminated from the book.

A Daughter of Kings. (Nash.) 6*s.* 1903.

The daughter of a broken-down, aristocratic county family is obliged to take service as chaperon in an English family. Careful study of girl's lovable character. Contrast between the pride and poverty of Witches' Castle, Co. Donegal, and opulence of English home.

The Honourable Molly. pp. 312. (Smith, Elder.) 2nd impression, 1903.

The Honourable Molly is of mixed Anglo-Irish aristocratic (her father was a Creggs de la Poer) and Scoto-Irish middle class origin (her mother's people were O'Neills and Sinclairs). She has two suitors, one is from her mother's people, the other is the heir to Castle Creggs and the title. Both are eminently worthy of her hand. She finally chooses one, after having accepted the other. Has all the sweetness and femininity of Katharine Tynan's work. Is frankly romantic but not mawkish. There is no approach to a villain. There is some quiet and good-natured satire of old-fashioned aristocratic class-notions. The portraits of the two old maiden aunts are very clever.

Her Ladyship. pp. 305. (Smith, Elder.) 6*s.* 2nd impression, 1907.

Lady Anne Chute is mistress of a vast estate in Co. Kerry. From the moment of her succession to the property she resolves to act the part of Providence in her people's lives. She sets about improving their condition, founding industries, etc., and with full success. This is the background to a love-story. Old Miss Chenevix, once a "lady," but now living almost on the verge of starvation in an obscure quarter of Dublin, is a pathetic figure. Pathetic also is the devotion of her old servant to the fallen fortunes of the family. Then there is the picture, drawn with exquisite sympathy, of the poor girl dying of consumption, and of how her religion exalted and brightened her last days. The descriptions or rather impressions of nature which brighten the story are peculiarly vivid.

Love of Sisters. pp. 344. (Smith, Elder.) 6*s*. 1st ed., 1902; 3rd ed., 1908.

The scene varies between the West of Ireland and Dublin. A love-story, in which the central figures are Phillippa Featherstonhaugh and her sister, Colombe: a contrast in character but each lovable in her own way. The plot turns on the unselfish devotion of the former, who, believing that her lover has transferred his affections to her sister, heroically stands aside. We shall not reveal the *dénouement*. The minor characters are capital, all evidently closely copied from life. There are the elderly spinsters, Miss Finola and Miss Peggy, and quite a number of charming old ladies, the country priest and the sisters' bustling philanthropic mother, always in a whirl of correspondence about her charities, and others equally interesting.

She Walks in Beauty. pp. 310. (Smith, Elder.) 1899.

Three delightful girls of a class which the author delights to picture—impoverished gentry and their love affairs. The minor characters, servants, village people, etc., are very humorous and true to life. In this story the course of true love is by no means smooth, but all is well at the last. The scene varies between "Carrickmoyle" and London.

Hungerford (Mrs.) Molly Bawn. (Smith, Elder.) 6*s*. and 2*s*. 1878.

"A love tale of a tender, but frivolous and petulant Irish girl, who flirts and arouses her lover's jealousy, and who offends against the conventions in all innocence. A gay and witty story spiced with slang and touched with pathos" (Baker). Mrs. Hungerford died in 1897. The list of her novels is a very long one. Forty-six are contained in Mudie's catalogue, including *A Little Irish Girl*, *Rosmoyne*, etc.

Hungerford (Mrs.) Nora Creina. pp. 328. (Chatto & Windus.) 1903.

A love-story from start to finish, without pretence of the study of character. The story of how Norah is won from dislike to love is pleasantly told. No politics. Peasants hardly mentioned. Scene not specified.

Hungerford (Mrs.) The O'Connors of Ballynahinch. pp. 261. (Heinemann.) 1896.

A domestic story of love and marriage in the author's lightest vein. The characters belong chiefly to the landlord class, a local carman being the only peasant introduced. There is no expression of political views. The scene is laid in Cork.

PROVINCIAL TOWN LIFE

ECCLES (Charlotte O'Connor). Aliens of the West. pp. 351. (Cassell.) 6*s*. 1904.

Six stories reprinted from the *American Ecclesiastical Review* (Catholic), and the *Pall Mall Magazine*. Scene: "Toomevara," an Irish country town of about 2,000 inhabitants, near Shannon estuary. Life in this town is depicted in a realistic and objective way, without moralizing, and without obtrusive religious or political bias. Yet there are lessons—the miseries of class distinctions and of social and religious cleavage; the disasters of education above one's sphere (even in a convent). There is much pathos in the death of the peasant boy-poet, and in the faithfulness of the servant girl to the fallen fortunes of the family. A serious and earnest book.

M'NULTY (Edward). Son of a Peasant. pp. 342. (Arnold.) 1897.

A great advance on *Misther O'Ryan*, q.v. A tragi-comedy of life among lower middle class people in a small provincial town. The "son of a peasant" is Clarence Maguire, an obscure young schoolmaster, who in the end comes in for great wealth, and all but wins the daughter of Sir Herbert O'Hara, an impoverished gentleman. A sub-plot is furnished by the love affairs of Constable Kerrigan, and his determined efforts after promotion. The plot affords the author scope for many genuinely humorous scenes, especially those in the Flanagan family, which are admirably done, and for the clever portrayal of some of the meaner aspects of human nature—class pride, servility, the worship of the moneyed man, time serving, etc. The plot largely turns on an absurd superstition about changelings. This leads to the hideous tragedy of the close. The book is marred by a wretched travesty of the brogue. Otherwise it is not anti-national.

LANGBRIDGE (Frederick). Mack the Miser. pp. 125. (Elliot Stock.) 1907.

A tale of middle class Protestant life in Limerick, turning on the vindication of the supposed miser's character by a young girl. The tendency of the book is moral and religious.

TYNAN (Katharine). The Way of a Maid. pp. 300. (Lawrence & Bullen.) 1895.

Domestic and social life in Coolevara, a typical Irish country town, chiefly among Catholic middle class folk. It is a simple and pleasant story of love and marriage with a happy ending.

THURSTON (Katharine Cecil). The Fly on the Wheel. pp. 327. (Blackwood.) 6*s.* 1908.

Middle class Catholic society in Waterford, pictured without satire in its exterior aspects by one quite familiar with them. The heroine is an impulsive, self-willed girl in revolt against conventionality. With her Stephen Carey, a middle-aged man, conventionally married, falls in love and is loved in return. The theme on the whole is treated with restraint, yet there are passionate scenes. The complication is ended by the intervention of a priest whose character is very sympathetically drawn. The end of all is the suicide of the girl.

LANGBRIDGE (Rosamund). The Third Experiment. pp. 300. (Unwin.) 1904.

The scene is laid amid very low class society in an Irish town. The interest centres in a young girl who is reared on charity, but finally marries a fairly respectable tradesman. The personages of the story seem to be all Protestants, but religion is scarcely touched on. The brogue is very thick, but the Stage-Irishman humour is absent. There is a persistent attempt to study types and characters.

DOWLING (Richard). Old Corcoran's Money. pp. 310. (Chatto & Windus.) Crown 8vo, cloth, 3*s.* 6*d.*

Money is stolen from an old miser. The interest of the complicated plot centres in the detection of the thief. Clever sketches of life in a southern town. Characters carefully and faithfully drawn, especially Head Constable Cassidy, R.I.C.

M'NULTY (Edward). Mrs. Mulligan's Millions. (Hurst & Blackett.) 6*s.* 1908.

A broad farce with Irish people (of the worst stage-Irish type) as actors, and a small, vulgar Irish town for scene. Mrs. Mulligan is a very low species of tramp. She is supposed suddenly to come in for a fortune, and her relations tumble over one another in efforts to gain her favour—until the bubble bursts. There is much caricature of Irish traits and manners. Local journalism is specially ridiculed (News cuttings).

DOWLING (Richard). Sweet Innisfail.

Scene: chiefly the neighbourhood of Clonmel. The interest is mainly in the plot, which is full of dramatic adventure and of movement, without any very serious study of Irish character.

CROTTIE (Julia M.) Neighbours. pp. 307. (Unwin.) 6*s.* 1901.

Pictures of very unlovely aspects of life in a small stagnant town. Twenty separate sketches. Wonderfully true to reality, and to the petty unpleasant sides of human nature. The gossip of the back lane is faithfully reproduced, though without vulgarity. There is no doubt that the stories are told with great skill.

MORAN (D. P.) Tom O'Kelly. pp. 232. (Duffy.) 3*s.* 6*d.* 1905.

An ugly picture of lower middle class life in a small Irish provincial town. It depicts the vulgarity and shoneenism of this class, its drunkenness, its efforts to imitate the well-to-do Protestant better classes, etc., etc. Unsparing ridicule is showered upon Nationalist politics and politicians. The unpleasantness of the picture is somewhat relieved by the doings of Tom O'Kelly and the juvenile Ballytowners.

BUCKLEY (William). Cambia Carty and Other Stories. pp. 230. (Maunsel.) 1*s.* 1907 (in print, 1910).

Close descriptions of lower and middle classes in modern Youghal. In places will be unpleasant reading for the people of Youghal. Picture of Cork snobbery decidedly unfavourable to Cork people, and on the whole disagreeable and sordid.

CATHOLIC CLERICAL LIFE

NOTE.—Some of the books that I have placed under the above heading do not deal with *present-day* Irish life, but I have thought it useful for several reasons to group them here.

BANIM (Michael). Father Connell. pp. 358. [1840.]

The scene is Kilkenny. The hero is an Irish country priest. The character, modelled strictly (see Pref.) on that of a priest well known to the author, is one of the noblest in fiction. He is the ideal Irish priest, almost childlike in simplicity, pious, lavishly charitable, meek and long-suffering, but terrible when circumstances roused him to action. Interwoven with his life-story is that of Neddy Fennell, his orphan protégé, brave, honest, generous, loyal. Father Connell is his ministering angel, warding off suffering and disaster, saving him also from himself. The last scene, where, to

save his protégé from an unjust judicial sentence, Father Connell goes before the Viceroy and dies at his feet, is a piece of exquisite pathos. There is an element of the sombre and the terrible. But the greater part of the book sparkles with a humour so kindly and so homely, if old fashioned, that the reader comes to love the author so revealed. The episodes depict many aspects of Irish life. The character-drawing is masterly, as the best critics have acknowledged. There is Mrs. Molloy, Father Connell's redoubtable housekeeper; Costigan, the murderer and robber; Mary Cooney, the poor outcast and her mother, the potato-beggar; and many more. The author faithfully reproduces the talk of the peasants, and enters into their point of view. Acknowledged to be the most pleasing of the Banim's novels.

BANIM (John). The Nowlans. pp. 256 (close print). [1st ed., 1826] 1853, etc.

The temptation and fall of a young priest, resulting in misery which leads to repentance. Contains some of Banim's most powerful scenes.

NEVILLE (E. O'Reilly). Father Tom of Connemara.

CARLETON (William). The Poor Scholar and other Tales. pp. 252. (Duffy.) 1*s*. Still in print.

Selections, comprising some of Carleton's best work, and quite free from religious and political rancour. *The Poor Scholar* is full of human interest. Carleton works powerfully upon all our best feelings in turn. Particularly touching is his picture of the depth and tenderness of family affections (he was himself a doting father). The pictures of the hedge-schoolmaster's brutalities and of the days of the pestilence are vivid. He is in this story altogether on the side of the peasant. This little volume contains also eight other stories, humorous for the most part, all excellent.

M'CARTHY (M. J. F.) Gallowglass. pp. 540. (Simpkin, Marshall.) 6*s*. 1904.

Purports to portray the social and political life of various classes in a typical South of Ireland town ("Gallowglass"). Written in a vein of bitter satire. Peasant, shopkeeper, politician, especially priest, are held up to unmeasured scorn. Aspersions are cast upon Catholic teachings and practices. Eviction scenes, the workings of a secret society, political meetings, a scene in Parliament, serve the writer for his purpose in various ways.

MOORE (George). The Lake. pp. 340. (Heinemann.) 6*s.* 1905.

"A vague and inchoate novel with some passionate and delightful descriptions of nature. The theme, very indecisively worked out, is that of a young priest's rebellion against celibacy, stimulated by the attractions of a girl whom he drove from the parish because she had gone wrong" (Baker). Scene: Connaught and Kilronan Abbey. The story seems meant to uphold the purely Hedonistic view of life.

M'NULTY (Edward). Misther O'Ryan. pp. 271. (Arnold.) 3*s.* 6*d.* 1894.

A priest, squat, red-faced, whiskey-loving, unspeakably vulgar, and a ruffian to whom he is disgracefully related, organize a branch of the "Lague," and boycott a farmer who will not join. The latter's daughter dies tragically in consequence. The typical "pesint" is introduced as cringing, priest-ridden, and wholly degraded. Impossible brogue throughout.

M'NULTY (Edward). Maureen. pp. 343. (Arnold.) 6*s.*

Of the same type as *Misther O'Ryan.* One of the priests introduced trades with a miraculous statue on the superstition of the people; the other is a sleek, smooth, fop thoroughly and heartlessly vicious. There is little else besides this in the book.

HINKSON (H. A.) Father Alphonsus. pp. 282. (Unwin.) 1898.

The life-story of two young seminarians. One of these, finding he has no vocation, leaves before ordination, and has no reason to repent the step. The other, ignoring uneasy feelings that trouble may come of it later, becomes a priest. Afterwards he meets with a certain lady, a recent convert from Protestantism. A mutual attachment springs up, and eventually they are married. The circumstances, as arranged by the novelist, are so strange as almost to seem to palliate this sin, were it not for his omission of one factor, viz., that particular form of divine help towards the doing of duty which Catholics call the *gratia status.* The erring priest ends his life in a Carthusian monastery. The tone throughout is almost faultless from a Catholic standpoint. Indeed, though there are several passionate scenes, rendering the book unfitted for certain readers, the moral tone is high. Some of the characteristics of Irish social life are admirably portrayed.

BUCHANAN (Robert). Father Anthony. (Long.) 6*s.* 16 illustr. Many editions. 1903.

Scene: a country village in the West of Ireland. Father Anthony is a young priest who for his brother's sake has sacrificed a career in the world to devote himself to God's poor. He finds himself called upon in virtue of his sacred office to keep the secret of the confessional when by a word he could save his brother from the hangman's hands. The pathos of the young priest's agony of mind is depicted with great power and sympathy. The other priest, Father John, is drawn as the true parish priest of the old type, blood and bone of the people, jovial, homely, lovable and beloved. The author, though alien in faith and race, tells us that he knew intimately and loved both priests and people during his stay in Ireland.

FREMDLING (A.) Father Clancy. pp. 358. (Duckworth.) 1904.

Father Clancy is an unselfish, devoted country parish priest, beloved of his people, unworldly and simple to a fault. His virtue serves to throw into deeper shadow the character of his curate, Father O'Keeffe, who is an abandoned and vicious ruffian. The purpose of the book is not at all clear to the average reader.

SHEEHAN (Canon P. A.) My New Curate. pp. 480. (Art and Book Co.) 6*s.* 18th ed. 18 rather poor illustr. 1st ed., 1899.

Into a sleepy, backward, out-of-the-way parish comes a splendid young priest, cultured, energetic, zealous, up-to-date. He succeeds in many reforms, but the moral of the whole would seem to be, "Nothing on earth can cure the inertia of Ireland," or rather, perhaps, "You cannot undo in a day the operations of 300 years." The old parish priest tells the story. There is in the book intimate sympathy with, and love of, the people, their humours, and foibles, and virtues. There is plenty of very humorous incident. Delightful moralizings, like those in the author's *Under the Cedars and the Stars.* It is full of undidactic lessons for both priests and people. The religious life of the people is, of course, much dwelt on, and a good deal of light is thrown on the private life of the priests.

SHEEHAN (Canon P. A.) Luke Delmege. pp. 580. (Longmans.) 6*s.* 1901.

The life-story of a priest. The main theme of this great nove is the setting forth of the spiritual ideals of the race and o

the heights of moral beauty and heroism to which these ideals can lead. A strong contrast is drawn between the ideals which the hero sees at work around him during his stay in England, and those which he finds at work at home. Many phases and incidents of Irish life are shown—the home-life of the priest, the eviction, the funeral, scenes in Dublin churches, the beauty of Irish landscape. One of the best, if not the best, of Irish novels.

SHEEHAN (Canon P. A.) The Spoiled Priest, and Other Stories. pp. 213. (Gill or Burns & Oates.) 5s. 9 illustr. by M. Healy. 1905.

Eight stories. The title-story gives a glimpse of the workings of an ecclesiastical seminary, and also of the Irish peasants' attitude towards a student who has been refused ordination. "Remanded" is the story, founded on fact, of a hero-priest of Cork. "The Monks of Trabolgan" is a curious, fanciful story of Ireland at some future period. The remaining tales, "Rita, the Street Singer," "A Thorough Gentleman," and "Frank Forest's Mince-Pie," etc., do not deal with Ireland.

SHEEHAN (Canon P. A.) The Blindness of Dr. Gray; or, The Final Law. (Longmans.) 6s. 1909.

The interest of this latest novel by Canon Sheehan centres partly in its pictures of clerical life, partly in a charming love-story of an uncommon type. The central figure is drawn with care and thoroughness. He is a strict disciplinarian, a rigid moralist, who worships the law with Jansenistic narrowness and hardness. But as the story goes on we discover beneath this hard surface unsuspected depths of human kindness. He himself discovers before the end that it is love, not law, that rules the world. The story contains many beautiful and touching scenes, and some fine description, notably in the South African portion of the book. There is some incidental criticism of various features of Irish life—popular politics, religious divisions, the Gaelic League, the change in the mentality of the people, and there is in it food for thought about some of our besetting faults. Considered by many to be the author's most finished and most powerful work.

GUINAN (Rev. J.) Scenes and Sketches in an Irish Parish; or, Priests and People in Doon. (Gill.) 2s.

A faithful picture of typical things in Irish life: the Station, the Sunday Mass, the grinding of landlordism, the agrarian crime, the eviction, the emigration-wake. See especially the chapter "Sunday in Doon."

GUINAN (Rev. J.) The Soggarth Aroon. (Gill and Duffy.) 2*s*. 6*d*.

Pathetic experiences of a country curate in an out-of-the-way parish, where the people's faith is strong and their lives supernaturally beautiful. The Soggarth shares the few joys and the many sorrows of their lives.

GUINAN (Rev. J.) The Island Parish. pp. 331. (Gill.) 1908.

The work of an ideal young priest in Ballyvora, a kind of Sleepy Hollow, where all is stagnation, poverty, and decay. The picture of these squalid conditions of life is one of photographic and unsparing exactness. Yet with loving insight the author shows their quiet happiness, beauty of soul, and downright holiness of life in the midst of all this. There is no plot, the book is a series of pictures loosely strung together. There is a chapter on Lisdoonvarna.

HICKEY (Rev. P.) Innisfail. pp. 284. (Gill.) 3*s*. 6*d*. [1st ed., 1906. 3rd ed., 1907.

Life-story of a young priest from early youth to departure for Australia, largely told in letters from college, with verse interspersed. Sketches of life in Tipperary (fox-hunt, school scenes, etc.).

THURSTON (E. Temple). The Apple of Eden. pp. 323. (Chapman & Hall.) 1905.

A diatribe against the celibacy of the clergy conveyed in the story of a young priest—his childhood, inexperience, life at Maynooth, first experiences in confessional. Here he meets the woman whom he had loved. He tells her that, but for the fact that she is married, he would break all ties for her sake. There is much study of Irish life (in Waterford), but the author has no good to say about anything Irish, country doctors and priests being especially attacked.

MISCELLANEOUS

Stories by Clara Mulholland

Kathleen Mavourneen. (Baltimore, U.S.A. : John Murphy.) 1890.

A simple romance. Irish and Catholic.

Percy's Revenge. (Gill.) 1887.

Irish and Catholic.

A Striking Contrast. (Gill.) 1895.

A romantic tale.

The Miser of Kingscourt. (Burns & Oates. Granville Series.) 1895.

CROKER (B. M.) Johanna. pp. 315. (Methuen.) 1903.

The story of a beautiful but extraordinarily stupid peasant girl who, forced by a tyrannical step-mother to fly from her home in Kerry, sets off for Dublin. On the way she loses the address of the house she is going to, is snapped up by the keeper of a lodging-house, and there lives as a slavey a life of dreadful drudgery and of suffering from unpleasant boarders.

BENNETT (Louie). The Proving of Priscilla. pp. 303. (Harper.) 1902.

Scene: varies between Mayo and Dublin. Story of an ill-assorted marriage. The wife, daughter of a Protestant rector, is a puritan of the best type, simple, religious, and sincere. The husband is a fast man of fashion, who cannot understand her "prejudices." After much bickering they part. Troubles fall on both. In the end his illness brings them together again—each grown more tolerant. Quiet and simply but well written, with nothing objectionable in the treatment.

ANON. ("Athène."), Grace Wardwood. pp. 269. (Duffy.) 2*s.* 6*d.* Tasteful binding. 1900.

A domestic tale of middle class folk in Co. Down. Several love-stories intertwined. Gracefully written but "feminine" and not very mature in style. Contains little or nothing characteristically Irish.

IV—Humour

Note.—Many of the books included under other heads contain humorous scenes. I have thought it well to include in this section a number of books which are professedly and almost exclusively of a humorous character.

O'Donoghue (D. J.) The Humour of Ireland. pp. 432. (International Humour Series. Walter Scott.) 3*s*. 6*d*. Illustr. 1894.

A selection of about 100 pieces from the leading Irish humorists. Claims, and with justice, to be a thoroughly representative selection, the few omissions being due to the refusal of the right to reproduce. The author has almost completely excluded the spurious rubbish which too often passes for Irish humour—especially in England. We cannot think he has quite excluded objectionable matter. The vulgarity of some of the pieces does not seem to be quite compensated for by qualities of wit or humour. Such seem to us "Donnybrook Fair," "Nell Flaherty's Drake," "Lanigan's Ball," "King O'Toole and his Goose," "O'Shanahan Dhu," "Whiskey and Wather," and a few others. These seem to contrast with the genuine humour of "The Widow Malone," for instance, which belongs to the same class. But, of course, this is matter of opinion. Extracts are included from Swift, Steele, Farquhar, Goldsmith, O'Keeffe, Sheridan, Maginn, Lover, Lever, Le Fanu, Kickham, A. P. Graves, F. A. Fahy, Edmund Downey, P. J. M'Call, and a host of others. Of very few of these writers are more than two extracts included. The Introduction deals critically with the history and character of Irish Literature. At the end is a Biographical Index of Writers. I think any Irishman will agree that the illustrations by "Oliver Paque" are a blot on the book. Whenever they even attempt to be Irish they are vulgar caricatures. For this the author was not responsible.

Macdonagh (Michael). Irish Life and Character. pp. 382. (Hodder & Stoughton.) 6*s*. Many editions, the 5th being in 1905.

Object: "To give a clear, full, and faithful picture of Irish life and character, illustrated by anecdotes and by my own experience during a twelve years' connexion with Irish

journalism" (Pref.). "I have admitted into my collection only anecdotes that are truly genuine, really humorous, and certainly characteristic of the Irish people" (Pref.). "The face of Ireland as seen in these pages is always puckered with a smile" (Pref.). May be described as anecdotes, chiefly comic, classified and accompanied by a running commentary. Chapters: The Old Irish Squire; Duelling; Faction Fighting; Some Delusions about Ireland (e.g., "Stage-Irishman"); Bulls; In the Law Courts; "Agin the Government; Irish Repartee and Sarcasm; Love-making in Ireland (its matter-of-factness, etc.); Humours of Politics In and Out of Parliament; The Ulster Irishman; The Jarvey; The Beggar; Sunniness of Irish Life, etc. It is to be observed that the laugh is often against the Irish throughout, and perhaps our national failings are rather more prominent here than our national virtues, the serious side of Irish life being scarcely touched on at all.

HARVEY (W.) Irish Life and Humour. pp. 221. (Stirling: Eneas Mackey.) *2s. 6d.* 1906.

A collection of short, witty anecdotes and jokes, four or five to a page. Source: not indicated, but they are obviously culled from periodicals, or from previous collections of the kind. A few seem to be taken from serious biographies. They are given without comment, exactly as he found them, says the author (Pref.). They exhibit no religious nor racial bias (witness the last chapter on Priest and People), but throughout you have the "Paddy" of the comic paper, and in many places the traditional Stage-Irishman whirls his shillelagh and "hurroos for ould Oireland" in a wholly impossible brogue. The stories are classified under various heads, but for convenience only. They do not illustrate national traits nor phases of national life.

The above is an abridgment of a larger work with the same title, of which a new edition, pp. 488, 12 illustrations in colour, 5*s*. net, has just been issued (August, 1909) by Simpkin, Marshall.

KENNEDY (Patrick). The Book of Modern Irish Anecdotes. pp. 192. 12mo. New ed. (Gill.) *6d.*; has passed through several editions and is still in print.

"Has no higher ambition than that of agreeably occupying a leisure hour" (Pref.). "It has entered into the present writer's purpose to draw the attention of his readers to the principal events in the history of his country since the Revolution of 1691" (Pref.). Anecdotes of Swift, Sheridan, Curran, Moore, O'Connell, etc. Stories of duelling, gaming,

hunting, shooting, acting, electioneering, drinking. Taken from such authors as R. R. Madden, W. J. Fitzpatrick, Sir John Gilbert, Sir Jonah Barrington, Hon. Edward Walsh, etc. Free from coarseness, and practically free from the Stage-Irishman.

LEVER (Charles). A Day's Ride. pp. 396. [1863.]

The whimsical adventures of Algernon Sydney Potts, only son of a Dublin apothecary. An extravaganza in the vein of *Don Quixote*, and quite unlike Lever's other works. Potts' experiences begin in Ireland, but most of them take place on Continent.

LOVER (Samuel.) Handy Andy. pp. 460. (Constable.) 3*s*. 6*d*. Portrait of Lover. [1st ed., 1842; innumerable editions.] 1898. Critical introd. and notes by D. J. O'Donoghue.

A series of side-splitting misadventures of a comic, blundering Irishman. Does not pretend to be a picture of real Irish life, yet, though exaggerated, it is not without truth. Besides Andy's adventures there are scenes from the life of the harum-scarum gentry, uproarious dinners, a contested election, practical jokes. The characters include peasants, duellists, hedge-priests, hedge-schoolmasters, beggars, and poteen distillers. Coarse in places.

LOVER (Samuel). Further Stories of Ireland. pp. 220. (Constable.) 3*s*. 6*d*. 1899. Critical and biographical introduction (pp. xxviii.) by D. J. O'Donoghue.

Chiefly very short, humorous sketches. Some are stories written around various national proverbs.

MACMANUS (Seumas). The Leadin' Road to Donegal. pp. 246. (Digby, Long.) 3*s*. 6*d*. 2nd ed., 1898; others since.

Twelve short stories of the Donegal peasantry, full of very genuine, if somewhat broad, humour and drollery. They are not meant as pictures of peasant life. The dialect is exaggerated for humorous purposes, and at times the fun goes perilously near "Stage-Irishism." But they are never coarse or vulgar.

MACMANUS (Seumas). The Humours of Donegal. (Unwin.) 1st ed., 1898.

Seven stories admirably told, and full of the richest and most rollicking humour. In the first only, viz., "When

Barney's Thrunk came Home," is there a touch of the pathetic. It would be hard to beat "Shan Martin's Ghost," and "Why Tómas Dubh Walked," and "How Paddy M'Garrity did not Get to be Gauger." "One St. Patrick's Day" gives the humorous side of Orange and Green rivalry.

MACMANUS (Seumas). 'Twas in Dhroll Donegal. (Gill.) 1s. 3rd ed., 1897.

Eight tales dealing with the humorous side of the home-life of Donegal peasants. A few, however, are folk-tales of the Jack the Giant-killer type. Told with verve and piquancy and with unflagging humour, but the skill in story-telling is naturally not as developed in this as in the author's later work, drawing a good deal upon humorous padding to aid the intrinsic humour of the incidents.

MACMANUS (Seumas). Doctor Kilgannon. (Gill.) 1s. (wrapper). Well illustrated. 1907.

A string of loosely-connected after-dinner stories, chiefly about comic duelling and electioneering. Told with pleasant drollery.

DOWNEY (Edmund). Through Green Glasses. (Ward & Downey.) Various prices from 6*s.* to 6*d.* Many eds.; 1st, 1887.

This now famous book belongs to the same class as the *Comic History of England*, but its humour is much superior in quality. It consists of a series of historical or pseudo-historical episodes, purporting to be related by a humorous Waterford countryman, Dan Banim, as seen from his point of view. Kings and princes, saints and ancient heroes, all play their parts in the delightful comedy, and talk in the broadest brogue. "From Portlaw to Paradise," one of the best known, may be taken as a type. King James's escape after the Boyne is also admirably done.

DOWNEY (Edmund). Green as Grass. (Chatto & Windus.) 3*s.* 6*d.* 1892.

More "Dan Banim" stories. The first, running to 160 pages, is a humorous account of Dermot MacMurrough's love affair with Devorgilla, and his betrayal of Ireland. Another tells how the Earl of Kildare found out that Lambert Simnel was an impostor by the latter's skill in cooking griddle cakes.

DOWNEY (Edmund). From the Green Bag. (Ward & Downey.) 2*s.* 6*d.* and 1*s.* 1889.

More stories by "Dan Banim," like those in *Through Green Glasses.* The Pope and St. Patrick, Horatius and Julius

Cæsar figure in the stories. We cannot see that these stories are "irreverent" in any serious sense, though they have sometimes been taxed with irreverence.

DOWNEY (Edmund). Brayhard. (Ward & Downey.) 2*s.* 6*d.* 1890.

Extravaganza founded on legends of the Seven Champions of Christendom. Full of jokes, repartees, and comic situations.

The Voyage of the Ark. (Ward & Downey.) 1*s.* Several eds.; 1st, 1888.

The Round Tower of Babel. (Ward & Downey.) 1*s.* Several eds.; 1st, 1892.

Further adventures in foreign parts of descendants of the Co. Waterford voyagers in the Ark.

Glimpses of English History. (Downey.) 3*s.* 6*d.* Illustr. by J. F. Sullivan. 1901.

Versions of episodes in English History told by "Dan Banim" in his usual dialect.

Ballybeg Junction. pp. 276. (Downey.) Very well illustr. by F. O'Hea. 1895.

A comedy of southern Irish life, full of fun, without farcical exaggeration, and true to reality.

BODKIN (M. M'D.) Pat o' Nine Tales. (Gill.) 1894.

Stories of various kinds, all pleasantly told. The first and longest is a pathetic tale, introducing an eviction scene vividly described. Among other stories there is "The Leprachaun," humorous, and told in dialect; a "ghost" story; a story of unlooked for evidence at a trial; a tale of Fontenoy, etc. The last, "The Prodigal Daughter," is, from its subject, hardly suitable for certain classes of readers.

BODKIN (M. M'D.) Poteen Punch. (Gill.) 1*s.* 1890.

"After-dinner stories of love-making, fun, and fighting." supposed to be told in presence of Lord Carlyle, one of the Viceroys, in a house at Cong, whither he had been obliged to go, having been refused a lodging at Maam by order of Lord Leitrim. The stories are of a very strong Nationalist flavour, some humorous, some pathetic.

BODKIN (M. M'D.) Patsy the Omadhaun. pp. 260. (Chatto & Windus.) 3*s.* 6*d.* 1904.

A dozen short stories, in which the village tailor recounts the exploits of Patsy, who proves to be by no means the fool he seems, and extricates himself and his friends from all kinds of comical situations. All told in broadest brogue. Somewhat farcical comicality.

DOWLING (Richard). Zozimus Papers. (N.Y.: Kenedy.) 38 cents net. 1909.

" A series of comic and sentimental tales and legends of Ireland." Originally published about 1870 in a Dublin comic paper of this name, edited by Dowling.

" HEBLON." Studies in Blue. (Sealy, Bryers.) 2*s.* Illustr. by C. A. Mills.

Sketches, true to life, of the most disreputable side of Dublin slum-life, as seen, chiefly, in the Police Courts. Amusing, but at times verging on vulgarity.

DUNNE (F. P.) The Dooley Books :—

1. Mr. D. in Peace and War. (Routledge.) 7th ed., 1906.
2. Mr. D.'s Philosophy. (Heinemann.) 3*s.* 6*d.*
3. Mr. D.'s Opinions. (Heinemann.) 3*s.* 6*d.* 1905.
4. Mr. D. in the Hearts of his Countrymen. 1909.
5. Observations by Mr. D. (Heinemann.) 3*s.* 6*d.*
6. Dissertations by Mr. D. (Harper.) 6*s.*

A series of fictitious conversations purporting to take place over the counter of his bar in Archey Road, a seedy Irish quarter of New York, between Mr. Dooley, " traveller, historian, social observer, saloon-keeper, economist, and philosopher," who has not been out of his ward for twenty-five years " but twict," and his friend Hennessy. From the cool heights of life in the Archey Road Mr. Dooley muses, philosophizes, moralizes on the events and ideas of the day. He talks in broad brogue (perhaps overdone), but his sayings are full of dry humour and the laugh is always with him. Many of these sayings have the point and brevity of epigrams. No ridicule is cast on Irish character, with which the author, himself an Irishman, obviously sympathizes. The view of politics, etc., is wholly at variance with that which comes to us from the English Press.

ARCHER (Patrick). The Humours of Shanwalla. pp. 162. (Gill.) 2*s*. 6*d*. Frontisp. photo of author. 1906.

A series of sketches exhibiting the humorous side of village life in the North County Dublin district, or thereabouts. Quite free from caricature ; in fact tending to set the people described in a favourable light and to make them more appreciated. There is a portrait of a priest, earnest, persevering, and wholly taken up with his people's good. Thoroughly hearty, wholesome humour.

DOYLE (Lynn). Ballygullion. pp. 249. (Maunsel.) 6*s*. Handsome cover. 1908.

A dozen stories supposed to be told by one Pat Murphy, in the humorous brogue affected by country story-tellers. Comic character and incident in neighbourhood of Northern town. Considerably above the usual books of comic sketches. A good example of the humour is " The Creamery Society "—the visit of the Department's expert and his failure to make butter from whitewash, and the difficulties that arise incidentally between Nationalists and Orangemen, followed by Father Connolly's famous speech. Perhaps " Father Con's Card-table " ought to have been omitted.

MORAN (J. J.) Irish Stew. (Digby, Long.) 1895.

A collection of humorous stories. " Jack Arnold's Tour," the longest story, may be taken as typical. It relates the comical adventures of an English visitor at Bundoran. The stories are remarkable for their spirited and racy dialogue.

MORAN (J. J.) Irish Drolleries. (Drane.) 3*s*. 6*d*. 1909.

Ten comic stories such as " Pat Mulligan's Love-making," a bashful young man " proposing " by proxy ; " Miss Mullan's Mistake," story of an elderly spinster who answers a matrimonial advertisement with amusing results. Others are : " Torsney's Ghost," " O'Hagan's Golden Weddin'," " Tim Mannion the Hero," " The Wake at Mrs. Doyle's," and so on. Press Notice : " Mr. Moran has done much good work as a publisher of Irish books in Aberdeen. In his humorous sketches of Irish life he has ever striven to eschew the ' Stage-Irishman ' type of vulgar comicality. He writes much for various papers. Besides the books noted here, he has published *The Dunferry Risin'*, *Irish Stew*, *A Deformed Idol*, etc."

BIRMINGHAM (G. A.) Spanish Gold. (Methuen.) 6*s*. 1908.

A comedy of Irish life, full of the most amusing situations. Scene: a lonely island off the coast of Connaught, in which treasure is hidden. The action consists of the adventures of various people who come to the island—an Irish Chief Secretary, a retired colonel, a baronet, a librarian, a Catholic priest, and a Protestant curate. This last, the Rev. J. J. Meldon, is a most original creation. There are touches of social satire throughout, but without bitterness or offensiveness.

BIRMINGHAM (G. A.) The Search Party. pp. 316. (Methuen.) 6*s*. 1909.

"How a mad Anarchist made bombs in a lonely house on the west coast of Ireland, and imprisoned the local doctor for fear lest he should reveal the secret. Mr. Birmingham's irresponsible gaiety, and the knowledge of Irish character revealed in his more serious fiction, carry the farce along at a fine pace" (*T*. Lit. Suppl.).

FILDES (H. G.) "Trim" and Antrim's Shores. pp. 312. (Greening.) 6*s*. 1904.

Account of holiday trip, supposed to be taken by the writer (an Englishman) and his friend, "Trim," to the coast of Antrim, also Lough Neagh, and a few other places. Consists mainly of humorous incidents treated more or less in the *Three Men in a Boat*, or rather the *Three Men on the Bümmel* style, but much inferior. Little or no description of Antrim.

CRANE (Stephen) and BARR (Robert). The O'Ruddy. (Methuen.) 6*s*. 1904.

Has been well described as a fairy story for grown-ups, with plenty of humorous incident—love affairs, duels, etc. The O'Ruddy is a reckless, rollicking, lovable character. There is little or no connexion with real life (*Academy*).

O'DONOVAN (Michael). Mr. Muldoon. pp. 328. (Greening.) 6*s*.

Scene: Dublin and suburbs. A book for an idle hour, recounting the whimsical adventures of the hero and his experiments with professions of all kinds. Humour broad, but not vulgar.

WRIGHT (R. H.) The Surprising Adventures of my Friend Patrick Dempsey. (Sealy, Bryers.) 6*d.*

GILL (M. H.) & Co., Publ. Irish Pleasantry and Fun. pp. 380. 9¼ × 7 in. 3*s.* 6*d.* 16 illustr. by J. F. O'Hea. [1892.] 1910.

Still reprinted without change, and is as popular as ever. Seventy-two stories, fourteen anonymous, the bulk of the remainder by Carleton, Lover, and Lever. Maginn, Maxwell, and M. J. Barry are represented by two each; Irwin, Le Fanu, Lynam, Coyne, Sullivan by one each. Practically all the tales are of the Lover ("Handy Andy" q.v.) type, genuinely funny in their way but broadly comic, farcical, and full of brogue. The illustrations are some of them clever but inartistic and of the most pronouncedly Stage-Irish kind.

LYTTLE (W. G.—"Robin"). Robin's Readings. 8 vols.

Series of humorous stories, poems, and sketches in the dialect of a Co. Down farmer, of which he had a thorough mastery. Some verse as well as prose. The author gave several thousand recitals in various parts of the three kingdoms. The success of the above books was immediate and remarkable. They have enjoyed great popularity ever since.

SAVILE (H.) Micky Mooney, M.P. pp. 250. (Bristol: Arrowsmith.) Illustr. by Nancy Ruxton. 1902.

Career of the hero from bog-trotter to M.P. As a background a vulgar and absurd caricature of Irish life. Humour throughout of a very broad kind. Characters speak in an impossible brogue.

V—Collections of Stories

(Miscellaneous)

NOTE.—When the stories in a published collection are all of the same type, so as to be easily classifiable under some head other than the above, I have so classified them. For example, Miss Jane Barlow's stories will be found classed under "Studies of Western Peasant Life," and some of Edmund Downey's under "Humour."

GAMBLE (Dr. John). Northern Irish Tales. 2 vols. 8vo. (London.) 1818.

"Stanley," the first tale, is founded on a romantic episode well known in Ulster, the courtship and murder of Miss Knox, of Prehen, near Derry, by Macnaughton, and his subsequent execution for the crime. "Nelson" is a story of the American Revolutionary War. Vol. II. contains only one tale, "Lesley." The hero is a North of Ireland man, whose travels and love adventures on the Continent and at home are described.

MAGINN (William). Miscellanies: Prose and Verse. (London.) [1st collection, 1835.] Selections ed. by William Montagu. 1885.

Contains "Bob Burke's Duel," "The Story without a Tail," and other Irish stories, published in magazines between 1823 and 1842. These stories are told mostly in a vein of broad comedy. Their characters are roysterers and swaggerers. Maginn was a man of brilliant gifts. The fantastic humour and wild gaiety of his stories give them an original flavour. Maginn was a high Tory and an Orangeman (Krans). Dr. Mackenzie edited, in 1857, *The Miscellanies of William Maginn* (5 vols.), published in America.

LOVER (Samuel). Legends and Stories of Ireland. 2 vols. pp. xix. + 240 and xvi. + 274. (Constable.) 3*s*. 6*d*. each. [1832 and 1834]; many editions since. 1899.

Introductions by the author and by the editor, D. J. O'Donoghue. A miscellany consisting chiefly of humorous

stories with regular plots. It contains also some old legends told in comic vein, yarns told by guides and boatmen, and several serious stories. There is nothing to offend Catholic feeling. There is a most sympathetic sketch of a priest and a story about the secret of the confessional that any Catholic might have written. The peasantry are seen only from outside, though the author mixed much among them. They are not caricatured, though chiefly comic types are selected. There is plenty of brogue, faithfully rendered on the whole. The first volume contains a humorous essay on Street Ballads, with specimens. Lover is at his best in uproariously laughable stories such as "The Gridiron" and "Paddy the Sport."

GRIFFIN (Gerald). Tales of a Jury Room. pp. 463. (Duffy.) 2*s.* [1st ed., 1842]; still reprinted.

The scenes of three of these tales lie in foreign lands—Poland, the East, France in the days of Bayard. The remaining ten are Irish. Among them are fairy tales, tales of humble life, an episode of Clontarf, a story of the days of Hugh O'Neill, and several, including the Swans of Lir, that deal with pre-Christian times. All are well worth reading.

FERGUSON (Sir Samuel). Hibernian Nights' Entertainments. 3 vols. pp. 146 and 184 and 278. (Sealy, Bryers.) 1*s.* each, paper; 2*s.* cloth. 1887.

Written by the author in early youth. Supposed to be told in 1592 by Turlough O'Hagan, O'Neill's bard, to Hugh Roe O'Donnell and his companions imprisoned in Dublin Castle. They are almost entirely fictitious, but give many details of locality and of the contemporary manners, customs, and modes of fighting. There is an historical introduction. Contents: "Children of Usnach," "The Capture of Killeshin," "Corby MacGillmore," "An Adventure of Seaghan O'Neill's," and the "Rebellion of Silken Thomas." Popular in style and treatment.

KENNEDY (Patrick). Legends of Mount Leinster. (Dublin.) 1855.

Title of a miscellany published under pseudonym of "Harry Whitney." Contains also: "Three Months in Kildare Place," "Bantry and Duffrey Traditions," "The Library in Patrick Street."

RIDDELL (Mrs. J. H.) The Banshee's Warning and other Tales. (London: Macqueen.) 6*d.* paper. 1903.

Six stories, four having some concern with Ireland. The first tells how the Banshee goes to London to warn the

scapegrace son of an Irish family, who is a clever surgeon, yet always plunged in debt. It is a study of a strange personality. "A Vagrant Digestion" humorously relates the journeyings of the hypochondriacal Vicar of Rathdundrum in search of health. "Mr. Mabbot's Fright," and "So Near, or the Pity of It," both illustrate the honesty and the proper pride of the Irish. The latter is pathetic. The former is humorous, is full of life and movement, and contains fine descriptions of the coast-drive from Belfast to Larne in the old days, and of an exciting run-away.

TYNAN (Katharine). A Land of Mist and Mountain. pp. 195. (Catholic Truth Society.) 1895.

Short sketches of Irish life written with the author's accustomed tenderness and simple pathos. Noteworthy are the tales that contain Jimmy, the Wicklow peasant lad, who loves all animals; the prodigal who returns after twenty years; and the exiles Giuseppe and Beppo, in their queer little Dublin shop. Real persons—Rose Kavanagh, Ellen O'Leary, and Sarah Atkinson—are introduced in a fictitious setting.
The Land I Love Best is another series of eight tales issued by the same publishers about 1898. 200 pages.

TYNAN (Katharine). Men and Maids. pp. 294. (Sealy, Bryers.) 3*s*. 6*d*. Illustr. by Dorothea Preston. 1908.

Somewhat "cheap" in get-up. A collection of short stories, chiefly thoroughly romantic love-stories. "A Big Lie" is, however, of a different character, and the author has hardly ever written a more delightful story.

MULHOLLAND (Rosa). Eldergowan; and other Tales (three). (Marcus Ward.) Illustr. 1874.

"Eldergowan" is a very careful and clever study of a girl's varying moods. "It is an excellent example of artistic work and perfect in its way." "Mrs. Archie" is a comedy in which the chief actors are the antiquated family of the MacArthurs, dwelling in the Glens of Antrim. The third story, "Little Peg O'Shaughnessy" is written in a lively style with plenty of interest of a healthy "real" kind (*I.M.*).

LAWLESS (Emily). Traits and Confidences. pp. 272. (Methuen.) 6*s*. 1897.

A volume of stories and sketches, founded for the most part on fact. Some are autobiographical episodes of childhood. There is an incident of '98, an incident of the Land War, and two episodes of Irish history, the story of Geroit Mor,

Earl of Kildare, and that of Art MacMurrough, told in vivid, romantic style without political bias. Again, there are extremely interesting "memories" of the Famine of 1846-7. On pages 142-150 is a remarkable decription of Connemara. The story-telling is full of vivacity and picturesqueness, reminding one of French storytellers, such as Daudet. The book is filled from first to last with Ireland.

DOWNEY (Edmund). Pinches of Salt. (Downey.) 3*s*. 6*d*. 1895.

Irish tales, mostly humorous, not told in dialect; full of keen observation of Irish life (Review).

LEAMY (Edmund). By the Barrow River and other Stories. pp. 281. (Sealy, Bryers.) 3*s*. 6*d*. Portrait. 1907.

Twenty dramatic, exciting stories, including several good ghost stories, tales of the exploits of the Irish Brigade, of early Ireland, of tragedy, and of comedy. By a capital story-teller. The book would make an excellent present or prize.

DENNY (Madge E.) Irish Town and Country Tales. pp. 232. (Sealy, Bryers.) 1*s*. An ugly cover.

Pleasant little tales, some of them humorous, written in a light, breezy style. Many of them deal with love and courtship, and are sentimental enough but not in the least objectionable.

BUTLER (E. L.) A Bundle of Rushes. pp. 150. (Sealy, Bryers.) 1*s*. 1899.

A little volume of short stories, pleasantly written; Irish in tone and poetic. Well received by the Press and by the public (Press Notice).
Fifteen stories in all. Six are prose idylls of ancient Celtic inspiration, nine are lively little modern sketches in which he and she get happily married in the end (*I.M.*).

SOMERVILLE (E. Œ., and Ross, Martin). Some Irish Yesterdays. 11th thousand. (Longmans.) 6*s*. 32 illustr. by E. Œ. Somerville. 1908.

Admirable illustrations of Connemara scenery, clever sketches of "natives" (usually of the lowest type). Light magazine sketches written in clever, racy style. Subjects: Holidays in Aran and Connemara and Carbery, picnics, country-house anecdotes, superficial studies of peasants in Connemara and Cork. "In Sickness and in Health" pays a tribute to the strength of the marriage bond in Ireland.

ALEXANDER (L. C.) The Book of Ballynoggin. pp. 315. (Grant Richards.) 6*s*. 1902.

Stories of a miscellaneous kind, mostly humorous, told in a pleasant and readable style. Shows little knowledge of Irish life. The peasantry are treated somewhat contemptuously. The interest at times turns on the absurdities of Irish politics and of Irish legal proceedings.

O'BRIEN (Hon. Georgina). The Heart of the Peasant and other Stories. pp. 277. (Sisley.) 6*s*. 1908.

Twelve stories of various types. Some have a slight meaning behind the mere tale. Four or five do not concern Ireland, and several others do not touch peasant life. The tone is on the whole sympathetic towards the external aspects of Catholicism. The stories do not deal in politics or in problems. They are chiefly little aspects of life and feeling. The last and longest is a very modern story of the love affair of Rev. Mark Dibbs and a certain Lady Glynn.

JOYCE (Robert Dwyer). Irish Fireside Tales. pp. 376. (Boston.) 1871.

Sixteen stories, some historical (or pseudo-historical), some legendary, some serious, some comic. The scenes are laid in various parts of Ireland and at various periods. Told in very pleasant if somewhat old-fashioned style. Contents: The Geraldine and his Bride Fair Ellen; the Pearl Necklace (a love-story of Kilmallock); the Building of Mourne (Cork—legend); a Little Bit of Sport (four comic stories); Madeline's Vow (modern); the Golden Butterfly (Co. Clare); Creevan, the Brown-haired; Mun Carberry and the Phooka; a story of Dublin life in the days of Queen Anne, etc. Very little dialect.

DEASE (Alice). Good Men of Erin. (Browne & Nolan.) 2*s*. 6 illustr. 1910.

Stories of a quaint legendary kind connected with nine Irish Saints. Prettily told.

ARCHDEACON (Matthew). Legends of Connaught, Tales, etc. pp. 406. (Dublin: John Cumming.) 1829.

Seven stories:—Fitzgerald, the Banshee, the Election, Alice Thomson, M'Mahon, the Rebel's Grave, the Ribbonman. "Almost every incident in each tale is founded on fact" (Pref.). The first story (165 pp.) depicts Connaught "in a wild and stormy state of society" towards the close of the eighteenth century, and records the wild deeds and memorable exit of the very widely known individual who is its hero. The author, a Castlebar man, wrote also *Connaught in* 1798.

EPIC, FOLK-TALE, FAIRY TALE

The contents of the three following sections tend to overlap at so many points that it is not easy to keep them separate, and indeed the division here adopted is rather convenient than strictly logical. The relations of the three seem to be somewhat as follows.

In very early times, when men were still in their primitive stage of development, there grew up a great body of legend-lore. At the outset floating and shadowy, this lore was handed down expanded, embellished, defined by the priestly and then the bardic caste, until at length it became the permanent heritage of a people. In general, these traditions consisted of god-myths, nature-myths (these two often inextricably mingled) and hero-myths. Moulded by the poet and the man of letters such myths became the EPIC literature of the nation in which they had arisen.

But the unlettered people continued through the ages to tell and to hand down the old tales in their own way.[1] New elements were introduced, new episodes added, and as the tales passed from mouth to mouth they reflected more and more unmistakably the characteristics of the folk mind—the homeliness, the humour, the mannerism, the extravagance, sometimes the vulgarity, of the rustic story-teller. Myth and legend so transmitted constitute roughly what is called FOLK-LORE.[2] The section headed "Folk-tales" contains, therefore, collections of stories which, after long oral transmission, have in recent times been taken down as they were found on the lips of the peasantry.

For FAIRY TALES I have thought it convenient to make a separate section. Fairy lore, it is true, is to be

[1] "The mythology of one period," says Sir Walter Scott, "would appear to pass into the romance of the next, and that into the nursery tales of subsequent ages."

[2] See E. S. Hartland, *Mythology and Folk-tales: their Relation and Interpretation.* (Nutt.) 1900.

found in many folk-tales. Indeed the great bulk of fairy tales are drawn from folk-tradition or are merely re-arrangements of materials thence drawn. Yet for our present purpose I think it will be well to class apart such tales as, however closely related to folk-lore, *have been wrought into more or less literary shape and adapted for children*. Of such the section Fairy tales consists.

Applying what I have said above to Ireland, we find our first section, Epic Literature, falling into three main groups or cycles—the divine or mythological cycle,[1] the heroic cycle, and the Fenian or Ossianic cycle. The lore bearing on the first of these cycles may be likened to the early Greek poet Hesiod's *Theogony*, which tells how the gods first came to be, in the far-off beginning of all things. The heroic cycle corresponds to Homer's *Iliad* and *Odyssey* and probably to the lost lays of the Greek Cyclic poets. The third cycle is on the borderland between literary heroic legend and folk-lore, or, rather, it contains a core of heroic legend, almost hidden at times in a rank growth of popular exaggeration, inconsistency and homeliness. Some of the lore bearing on this cycle must be classed in Section VI. as having come down to us in a written and literary form. Part of it must be classed as folk-lore pure and simple.

Irish folk-lore is largely the *débris* of the ancient god-myths and hero legends. The ancient and terrible De Danaan gods have degenerated into the fairies of the green raths, but they are recognizable still, and bear still their two-thousand-year-old names. I shall have a word to say about the value of these folk-tales further on.

[1] Cf. D'Arbois de Jubainville, *The Irish Mythological Cycle*, translated by R. J. Best.

VI—Gaelic Epic and Romantic Literature

Early Irish epic and romantic literature may, as we have seen, be divided roughly into three main cycles.

Of the Mythological I need say nothing here, since it possesses comparatively little interest for the general reader as distinguished from the student.

A word, however, as to the other two—the Heroic and Ossianic—which, though very worthy of attention, are still so unfamiliar to the Irish reading public.

Those who know most thoroughly the literature of the Heroic Cycle—Miss Hull, Dr. Hyde, Mr. Alfred Nutt—are agreed that it contains some of the finest literary work produced in Ireland. They speak of its epic grandeur, of the wonderful tenderness and pathos of some of its episodes, of the dramatic force of others, of the gleams of strange, wild humour that light it here and there. Most readers of these tales will admit, too, their high *moral* value. For though there is much in them of primitive ferocity, they are full of examples of nobleness and valour and chivalry, scarcely to be matched in the noblest hero-lays of Greece and Rome.[1]

Add to the literary and moral value of this saga its great antiquity,[2] its purely Gaelic origin,[3] and its great extent, which, as Mr. Nutt assures us,[4] would, if printed, run to some two thousand 8vo pages, and we may fairly claim for it a worthy rank in the epic literature of the world.

[1] I have, however, no wish to pretend here that Cuchulainn and his peers are nobler models to set before our youth than the heroes of Christian chivalry, Roland and Bayard, St. Louis and Godfrey de Bouillon, and the Cid, to say nothing of times more modern.

[2] A. Nutt, *Cuchulainn*, p. 3. See also *The Date of the Shaping of the Cuchulain Saga*, by W. Ridgway (Oxford: Clarendon Press). 3*s*. net. 1907.

[3] E. Hull, *Irish Literature*, vol. i., p. 24.

[4] *Cuchulain*, p. 2. See also D'Arbois de Jubainville, *Catalogue de la Littérature Epique de l'Irlande.*

"The Fenian tales represent," says Miss Hull, "an order of ideas and Society, a method of expression and a literary form totally different from those of the Cuchulain Saga."[1] Though what I have said of these tales as compared with the Heroic Cycle holds good in general, yet there can be gleaned from the immense mass of legend that has gathered round the name of Finn epic material almost as noble as any to be found in the Cuchulainn Saga. Nor are the names of the Ossianic heroes—Finn himself, and Caoilte and Oisin and Oscar and Diarmuid O'Duibhne and Goll MacMorna—less worthy to live in story than those of Conchobar and Fergus MacRoy, Laeg and Ferdia, Conall Carnach and Maeve and the rest.

Moreover, the cycle of Finn has one great advantage over its rival, namely, that, while the latter is well-nigh forgotten by the people, the former is still a living tradition, and to this day, if you will listen to them, old peasants in the wilds of Connemara will recite for you long and stately Ossianic poems of unknown antiquity. "The Fenian Saga," says Miss Hull again, "with its love of the chase, of song and war, with its pure delight in nature, its strong fairy element, its love of the humorous, the grotesque, and the bombastic, and its markedly democratic tone, is the creation of the people, and it holds its place among them in ballad and song and story wherever the Gael is found. In Scotland, as in Ireland, tales of the Fenian heroes are familiar at every gathering, and are told around every turf fire."[2] It would be hard to overrate the significance of this fact—the persistent life of such a tradition. "Simply consider," says Mr. Nutt, in his Introduction to Campbell's *The Fians*, "the cold, abstract, scientific value of an oral tradition which is still quick and flourishing. All the other great epics—the Chanson de Roland, the Niebelungenlied, the lays of Troy and of King Arthur—are dead in a certain sense; they have faded out of the folk consciousness, we know of them from books alone. But if every book in the world were to

[1] *Irish Literature*, vol. ii., p. 10.
[2] Ibid. vol. ii., p. 16.

perish, we could find the talk of Finn and his men still entire in the memories of men who know nothing of books, whose culture is due solely to oral tradition."

Though the bulk of the Fenian Saga is considerably more modern than its rival, portions of it are scarcely less ancient. Its spirit is thoroughly and distinctively Celtic. Lastly, its extent is very great. "Were all the Ossianic texts preserved in MSS. older than the present century (the 19th) to be printed they would fill some eight to ten thousand 8vo pages. The mere bulk of the literature, even if we allow for considerable repetition of incident, arrests attention."[1]

For an introduction to Gaelic Literature the reader may be referred to:—

Douglas Hyde: *Story of Early Gaelic Literature.*
Miss Hull: *Pagan Ireland.*
—— *Text-book of Irish Literature.*
Matthew Arnold: *Introduction to the Study of Celtic Literature.*

It may be useful to subjoin here a list of publications[2] (periodical and other) which contain, generally along with other matter, ancient Gaelic tales. I can give here only a bare list, but it will serve to give an idea of what has already been accomplished in this field.

(*a*) Publications of the following Societies:—

The Gaelic Society.
The Ossianic Society: 6 big volumes concerned exclusively with the Fenian Cycle.
The Irish Archæological Society and the Celtic Society, afterwards united as the Irish Archæological and Celtic Society: 27 volumes.
The Royal Historical Archæological Association: 9 volumes.
The Royal Irish Academy.
The Irish Texts Society: 10 volumes; 5 or 6 more in preparation.
The Gaelic League.
The Society for the Preservation of the Irish Language.

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[1] A. Nutt, *Ossian*, p. 4.
[2] I hope to deal more fully with these in a subsequent section of the work.

(*b*) Periodicals :—

Atlantis.
The Gaelic Journal.
Eriú : Organ of the School of Irish Learning.
The Celtic Review of Edinburgh.
La Revue Celtique ; collected in 31 volumes.
Zeitschrift für Celtische Philologie : collected in 6 or 7 volumes.

(*c*) Various :—

Kuno Meyer's *Anecdota Oxoniensia.*
Irische Texte of Windisch and Whitley Stokes : 5 volumes, 3793 pp., exclusive of introductory matter.
O'Curry : *Manuscript Materials of Ancient Irish History.*
—— *Manners and Customs of the Ancient Irish* (Appendices).
De Jubainville : *L'Epopée Celtique en Irlande.*
Windisch's great edition of the *Táin,* pp. xcii. + 1120. Leipzig. 1905.

Many of the heroic legends and sagas have been retold in English verse. It will be sufficient to instance here, out of many others, Aubrey de Vere's *Foray of Queen Maeve ;* Ferguson's *Congal,* and *Lays of the Red Branch ;* Robert Dwyer Joyce's *Blanid* and *Deirdre ;* and, quite recently, Mrs. Hutton's stately verse translation of the *Táin.*

O'GRADY (Standish Hayes). Silva Gadelica. 2 vols. demy 8vo. (Williams & Norgate.) 1892.

Vol. I., pp. 416, contains Irish text (Roman letters) ; Vol. II., pp. xxxii. + 604, contains Preface, Translation, and Notes. Thirty-one tales and other pieces, all taken from ancient MSS., such as the *Book of Leinster,* the *Leabhar Breac,* etc. Fifteen are from MSS. in the British Museum. Out of the thirty-one only six or seven had been published before. Ranged under four heads (I.) Hagiology, or Stories of early Irish saints ; (II.) Legend, historical or romantic ; (III.) Ossianic lore ; (IV.) Fiction, some of which is humorous. The Irish text is presented in a difficult and archaic dialect, much as if, says a critic, *Robinson Crusoe* and the *Anglo-Saxon Chronicle* were to be printed in the dialect of Chaucer. The author in his Preface discusses and describes his sources most minutely. Forty years of study intervened between the author's previous publication, *Diarmaid and Grainne,* for the Ossianic Society (1853), and this. The English of his translation, though sometimes affected, is vigorous, rich, varied, often picturesque and on the whole thoroughly worthy of the subject. Twenty-eight pages of notes and corrections. Indexes : A, of personal and tribal names ; B, of place-names.

FARADAY (Winifred), M.A. The Cattle Raid of Cuailnge (Táin bó Cuailnge). An ancient Irish prose epic, translated, for the first time, from *Lebar na h-Uidhri.* [Grimm Library, No. 16.] pp. xxi. + 141. (Nutt.) 10s. 6*d.* 1904. Interesting and Scholarly Introd.

MEYER (Kuno). The Voyage of Bran, Son of Ferbal, to the Land of the Living. An old Irish saga, now first edited, with Translation, Notes and Glossary by Kuno Meyer. With an Essay upon the Irish Vision of the Happy Otherworld, and the Celtic Doctrine of Rebirth by Alfred Nutt. [Grimm Library, Vols. 4 and 6.]

Vol. I. The Happy Otherworld. pp. xviii. + 331. 1895.

Vol. II. The Celtic Doctrine of Rebirth. pp. xii. + 352. 1897. (Nutt.) 10s. 6*d.* each.

JOYCE (P. W.) Old Celtic Romances. pp. xx. + 474. (Longmans.) 3rd ed., revised and enlarged. 1907.

Thirteen tales, selected and translated from the manuscripts of Trinity College and of the Royal Irish Academy. Some had been already published, but in a form inaccessible to the public, and in *literal* translations made chiefly for linguistic purposes. The author justly claims that this is "the first collection of the old Gaelic prose romances that has ever been published in fair English translation" (Pref.). The translations are, as the author says, in "simple, plain, homely English." He has made little or no attempt to invest them with the glamour of poetry. The text is preceded by some particulars concerning these tales and their origin, and followed by notes and a list of proper names. The tales are: The Fates of the Children of Lir, Tuireann and Usnach; the Voyages of Maildun and of the Sons of O'Corra; the Pursuit of the Gilla Dacker and of Dermat and Grania; Connla of the Golden Hair; Oisin in Tir-na-nOge, etc. "I would bring out," said Sir Richard Garnett, Librarian of the British Museum, "Joyce's *Irish Romances* in the cheapest possible form and place them in the hands of every boy and girl in the country."

GREGORY (Lady). Cuchulain of Muirthemne. pp. 360. (Murray.) 6s. Pref. by W. B. Yeats. 1902.

The Cuchulainn legends woven into an ordered narrative. The translation for the most part is taken from texts already

published. Lady Gregory has made her own translation, comparing it with translations already published. "I have fused different versions together and condensed many passages and I have left out many." The narrative is not told in dialect, but in the idiom of the peasant who speaks in English and thinks in Gaelic. "I have thought it more natural to tell the stories in the manner of thatched houses where I have heard so many legends of Finn, etc. . . . than in the manner of the slated houses where I have not heard them." The matter also is often such as the peasant Seanchuidhe might choose; the clear epic flow being clogged with garbage of the Jack the Giant-killer type. Fiona MacLeod says very well of the style that it is "over cold in its strange sameness of emotion, a little chill with the chill of studious handicraft," and speaks elsewhere of its "monotonous passionlessness" and its "lack of virility." Yet to the book as a whole he gives high, if qualified, praise. W. B. Yeats, in his enthusiastic Preface, speaks of it as perhaps the best book that has ever come out of Ireland. All these remarks apply also to

GREGORY (Lady). Gods and Fighting Men. pp. 476. (Murray). 6*s*. Pref. by W. B. Yeats. *c.* 1904.

Treats of: Part I. The Gods (Tuatha De Danaan, Lugh, the Coming of the Gael, Angus Og, the Dagda, Fate of Children of Lir, etc.); II. The Fianna (Finn Oisin, Diarmuid and Grania). The Finn Cycle is treated as being wholly legendary.

SKELLY (Rev. A. M., O.P.) Cuchulain of Muirthemne. pp. 48. (C.T.S.I.) 1*d*. 1908.

A paper read before the Catholic Literary Society, Tralee. The Cuchulainn epic briefly but admirably related. Passages of verse from Ferguson and De Vere are skilfully interwoven. Excellent notes at the end explain difficulties and references.

O'MULLANE (M.) Finn MacCoole: His Life and Times. (C.T.S.I.) 1*d*.

A short, popular account of the legends of Fionn.

√ HULL (Eleanor). The Cuchullin Saga in Irish Literature. pp. lxxx. + 316. (Nutt.) 1898.

A collection of fourteen stories relating to Cuchulainn, translated from the Irish by various scholars (Meyer, O'Curry, Stokes, Windisch, O'Grady, Duvan, etc.). A more valuable work, says Fiona MacLeod (in substance), for students of Gaelic legend and literature than the more recent works by Lady Gregory. The book is not cast in an artistic mould. It merely contains the rude materials from which epic and lyric inspiration may be drawn. Important and valuable

Introduction deals with literary qualities of the Saga, its historical aspects and its mythology. Map of Ireland to illustrate Cuchulainn Saga. Appendix contains chart of Cuchulainn Saga. Notes pp. 289-297.

HULL (Eleanor). Cuchulain, the Hound of Ulster. pp. 279. (Harrap.) 5*s*. net. Illustr. in colour by Stephen Reid. [1909.]

Intended for young but not very young readers. Told in modern language, free from Gaelicisms, archaisms, and difficult names. The story is continuous, not told in detached episodes. The style, though without the strange wild grandeur of Standish O'Grady, is on the whole beautiful. The story itself is full of the spirit of heroism and chivalry. It is selected and adapted from many sources (indicated in Appendix), and the epic narrative is not mixed with puerile or absurd episodes. Some of the illustrations are excellent, others tend perhaps too much to quaintness.

√ ROLLESTON (T. W.) The High Deeds of Finn and other Bardic Romances of Ancient Ireland. pp. lv. + 214. (Harrap.) 5*s*. 16 illustr. by Stephen Reid. 1910.

Introduction long, but very interesting, by the well-known man of letters (author of nearly thirty volumes), Rev. Stopford Brooke. Deals with the relationships and contrasts between the various cycles of Irish bardic literature and their several characteristics—and this in a style full of literary charm. The stories told by Mr. Rolleston (than whom few more competent could be found for the work) are re-tellings in a style graceful and poetic, but simple and direct, of ancient Gaelic romances, some already told in English elsewhere, others now first appearing in an English dress. They are drawn from all three cycles above mentioned. Source for each mentioned at end of book. Some of these tales are already well known, such as Oisin in the Land of Youth, and the Children of Lir. The style, it may be added, has not the fire and the dramatic force of Standish O'Grady, but it has precious qualities of its own.

O'GRADY (Standish). Finn and His Companions. pp. 182. Size $4 \times 6\frac{1}{2}$. (Unwin, Children's Library.) Illustr. by J. B. Yeats. 1892.

Delightful tales of the heroic age of the Fianna told in poetic but very simple language. Will appeal not to children only but to all. Part IV. "The Coming of Finn," is particularly fine. "Most of these tales are, I think, quite new" (Pref.).

LEAHY (A. H.) The Courtship of Ferb. Square 16mo. pp. xxix. + 100. (Nutt.) 2*s*. 2 illustr. by Caroline Watts. 1902.

Vol. I. of Irish Saga Library. Elegantly produced in every way. An English version of Professor Windisch's German translation of an old Irish romance from the *Book of Leinster* (twelfth century). The verse of the original is translated here into English verse, the prose into prose. "In the verse-translations endeavour has been made to add nothing to a literal rendering except scansion and rhyme" (Pref.). The tale itself is a kind of preface to the great Táin. It is not of very striking merit, but is told in simple, dignified language. The translation reads very well. A literal translation of all the poetry is given at the end.

LEAHY (A. H.) Ancient Heroic Romances of Ireland 2 vols. small 4to. Vol. I. pp. xxv. + 197; Vol. II. pp. ix. + 161. (Nutt.) 8*s*. net. 1905.

Contents: Vol. I. The Courtship of Etain; MacDatho's Boar; the Death of the Sons of Usnach (Leinster Version); the Sick Bed of Cuchulainn; the Combat at the Ford (Leinster Version). Vol. II. The Courtship of Fraech; the Cattle Spoil of Flidais; the Cattle Spoil of Dartaid; the Cattle Spoil of Regamon. The Preface deals with Irish Saga literature in general and in particular with the particular sagas here translated. Each piece is preceded by a special Introduction dealing with its sources and character. At the end of Vol. I. (pp. 163-197) are copious notes explaining difficulties and giving literal translations. At the end of Vol. II. is a portion of the text of "The Courtship of Etain," with interlinear translation. Elsewhere the text is not inserted. The book is "an attempt to give to English readers some of the oldest romances, in English literary forms, that seem to correspond to the literary forms which were used in Irish to produce the same effect" (Pref.). The translation is partly in prose, partly in verse. The former is dignified and fully worthy of the subject, literal and yet in literary English. The verse does not seem to us to reach as high a level. It is very varied as to metre, yet the poetic spirit seems to be wanting.

N.B.—The theme of "The Courtship of Etain," though not coarse or prurient, is such as to render it unfit for the young.

MEYER (Kuno), ed. by. Liadain and Cuirithir. (Nutt.) 1*s*. 6*d*. 1902.

An Irish love-story of the ninth century, partly in prose, partly in verse. Old Irish text and English translation. Introduction by editor. Interesting chiefly to the student of Old Irish and the folk-lorist.

Squire (Charles). The Boy Hero of Erin. pp. 240. (Blackie.) 2*s.* 6*d.* Handsome cover. 4 good illustr. by A. A. Dixon. 1907.

The Cuchulainn Saga told in simple and clear, but somewhat unemotional and matter-of-fact, style. Sources: Miss Hull's *Cuchullin Saga*, and Miss Winifred Faraday's *Cattle Raid of Cuailnge* (q.v.) The author holds Cuchulainn to be a hero "not less brave and far more chivalrous than any Greek or Trojan" (Pref.), and that the ancient Gael "invented the noble system of conduct which we call courtesy."

O'Byrne (W. Lorcan). Children of Kings. pp. 240. (Blackie.) 2*s.* 6*d.* Illustr. by Paul Hardy. 1904.

"The aim of this book is to present tales from Three Cycles of Romance, viz., the Cuchulain, the Ossianic, and the Arthurian, interwoven after the manner of a Celtic design" (Introduction). The chief characters of the three cycles appear in various stories (there are thirty-one in all). A truly wonderful knowledge of the period embraced by these tales is displayed in the book, but the glamour of romance and the magic of words are wanting.

O'Byrne (W. Lorcan). A Land of Heroes. pp. 224. (Blackie.) 2*s.* 6*d.* Well illustr. by J. H. Bacon.

"Intended to reach the level of children." Very interesting Introduction. The book is a series of Irish hero tales from various cycles, including the best-known (Sons of Tuirean, Lir, Usnach, etc.), and the Romance of the early kings very much as in Miss Hull's *Pagan Ireland*. The book contains a larger number of tales than any other except the most expensive. The bare story is told without any attempt to work up the materials into poetic or dramatic form.

O'Grady (Standish). Coming of Cuchulainn. pp. 160. (Methuen.) 6 good illustrations by D. Murray Smith. 1894.

The story of the hero's boyhood told in epic language, full of antique colour and simile, and rising at times to wild grandeur. The great shadows of ancient De Danaan gods are never far from the mortal heroes who figure in the Saga.

O'Grady (Standish) The Gates of the North. New ed. pp. 151. (Sealy, Bryers.) 3*s.* 6*d.* 1908.

A sequel to the preceding, telling the heroic tale of how Cuchulainn held the fords of Ulster alone against the hosts of Maeve. It is even fuller than is the first book of the myth and lore of the primitive Gael. There is a very interesting introduction by the author.

MACLEOD (Fiona). The Laughter of Peterkin. pp. 288. (Constable.) 4 drawings by S. Rollenson. 1897.

" A re-telling of old tales of the Celtic Wonder-World. Contains: The Laughter of Peterkin; the Four White Swans (Sons of Lir); the Fate of the Sons of Tuireann; Darthool and the Sons of Usnach. Told in language of great beauty and simplicity.
Notices of other works of this poet and dreamer of Gaelic inspiration, notably his *Winged Destiny*, will be found under the section Irish Literature (Essays and Belles Lettres). Messrs. Heinemann are at present bringing out, in seven volume (5*s*. each, net), an edition of the works written between 1894 and 1905, by William Sharp under his pen-name of "Fiona MacLeod."

CARBERY (Ethna). In the Celtic Past. pp. 120. (Gill.) 1904.

Contents: The Sorrowing of Conal Cearnach; the Travelling Scholars; Pursuit of Diarmuid and Grainne; the Death of Diarmuid O'Dubhine; the Shearing of the Fairy Fleeces; How Oisin convinced Patric the Cleric, etc. Told in refined and poetic language.

HOPPER (Nora—Mrs. W. H. Chesson). Ballads in Prose, pp. 186. (Lane.) 5*s*. Beautifully bound and printed. 1894.

Strange, wayward tales of far-off pagan days in which one moves as in a mist of dreams. Soaked with Gaelic fairy and legendary lore. The prose pieces, all very short, are interspersed with little poems that are slight and frail as wreaths of vapour. Some of the stories are symbolical. They are told in simple and graceful prose.

DEASE (Alice). Old-Time Stories of Erin. pp. 215. (Browne & Nolan.) 2*s*. Illustr. by C. A. Mills. 1908.

Sixteen old Gaelic hero legends retold in simple, lucid style for children. Most of them are well known: The Wise Judgment of Cormac Mac Art; the Neck Pin of Queen Macha; the Chivalry of Goll Mac Morna, etc.

BUXTON (E. M. Wilmot). Old Celtic Tales Retold. pp. 128. (Harrap.) 1*s*. 1909.

All Time Tales Series.

M'CALL (P. J.) Fenian Nights' Entertainments. pp. 132. 1st ed., 1897.

Twelve evenings of story-telling at a Wexford fireside. The stories are mostly Ossianic legends, but there are a few fairy

tales. They purport to be told by a farmer with all the arts of the shanachie—the quaintness, the directness, the pithy sayings, the delightful digressions, and the gay humour. They are, of course, in dialect.

YOUNG (Ella). The Coming of Lugh. (Maunsel.) 6*d.* net. 1909.

"A Celtic Wonder-tale Retold" for the young. A dainty little volume in which is prettily told the story of Lugh Lamh Fada's sojourn in Tir-na-nOg and his return to Erin with the Sword of Light to drive out the Fomorians. The illustrations by Madame Gonne-MacBride are very well done (Press Notice).

SIMPSON (John Hawkins). Poems of Oisin, Bard of Erin. pp. 280. (M'Glashan & Gill.) 1857.

Translated into English prose from Irish by the author with help of native speakers. Contents: Oisin, Bard of Erin (introductory by the Author); Deardra; Conloch Son of Cuthullin (*sic*); the Fenii of Erin and Fionn MacCumhal; Dialogue between Oisin and St. Patrick (pp. 61-184); Mayo Mythology (various Fenian Tales); the Battle of Ventry.

CARMICHAEL (Alexander). Deirdre and the Lay of the Children of Uisne. pp. 146. (Gill, etc.) 1905.

Orally collected in 1867 from the recital of John MacNeill (aged 83) of the Island of Barra. Scotch-Gaelic and English on opposite pages. Differs from the average Irish version in numerous details.

VII—Folk-Tales and Legends

Folk-lore is so little studied and so little thought of in Ireland that it may be well to say a word here about its value in general, and that of *Irish* folk-lore in particular.

The folk-lore of a country is, as we have seen, a body of superstitions, tales, and fragments of tales handed down among its people by oral tradition from remote antiquity. Now, when the remote antiquity of such a tradition is once established, and this—for instance, by comparison with the traditional lore of other countries—can often be done, a moment's reflection will show that, due precaution being taken, valuable data can be gleaned from it as to the life of the people in that remote antiquity. Such data are precious from the point of view of more than one science. Philology,[1] the science of languages; Ethnology,[2] the science of races; Mythology, the science of early beliefs; Archæology, and even History[3] itself—all these are debtors to the folk-lorist. Even the average reader might well have a mind to know what manner of men were his far-off forefathers, and what survivals from their days still linger in the country where he lives.

The scientific study of folk-lore began only in 1812 with the Brothers Grimm. But already a truly enormous literature of the subject exists, and is fast being added to by the host of scholars of every nation who are at work upon it. At the present day interest in it is great and widespread, as we may judge from the collections of folk-lore that are constantly appearing. Witness, for instance, the following, a few out of many similar books published this Spring (1910):—

Papuan Fairy Tales. By Annie Ker. (Macmillan.) 5*s*.

[1] Max Müller, one of the greatest of philologists, in his works often insists on this.

[2] Cf. G. L. Gomme, *Ethnology in Folk-lore*, 1892.

[3] Cf. G. L. Gomme, *Folk-lore as an Historical Science*. (Methuen.) 1908.

Folk Stories from Southern Nigeria. By Elphinstone Dayrell. (Longmans.) 4*s.* 6*d.*
Folk-lore of the Holy Land. By J. E. Hanauer. (Duckworth.) 5*s.*
Legends of the City of Mexico [pure Folk-lore]. By T. A. Janvier. (Harper.) 5*s.*
Modern Greek Folk-lore. By John Cuthbert Lawson. (Cambridge University Press.) 12*s.* net.

Witness, also, the quantity and variety of the publications of the Folk-lore Society of England (established 1878). Besides its many studies of English and Scotch folk-lore, it has published collections of the folk-lore of Hungary, French Congo, Jamaica, Spanish Mexico, and North American Indians, etc. Similar and no less active societies exist in all the chief European countries.

Folk-lorists seem to be unanimous in saying that the remnants of the Gael scattered along the western sea-boards of Great Britain and Ireland possess a body of living folk-lore more valuable than that of any other European people. "Nowhere else," says Mr. Jacob, editor of *Folk-lore*, "is there so large and consistent a body of oral tradition about the national and mythical heroes as amongst the Gaels; and the Irish tales and ballads have this peculiarity, that some of them have been extant and can be traced for well-nigh a thousand years." He reckons that these tales number about two thousand, though comparatively few have yet been printed. Nor is its antiquity and extent the only claim of Irish folk-lore to notice. As the late Mr. Nutt has pointed out, they derive a special importance from the fact that the Gaelic peoples developed up to historic times practically untouched by outside influence, whether from the East or from Greece or Rome, and thus the stream of Gaelic legend has flowed almost unmixed from the old pagan days even to our own times.

This is surely a spiritual heritage worth preserving. All honour to those who are not suffering it to fade unrecorded out of memory—for it is fast fading—nor to go from us for ever, to wither in the slums of American cities.

See *Folk-lore: What It is and what is the Good of It*, a little book by Mr. E. S. Hartland, President of the Folk-lore Society.

CROKER (Thomas Crofton). Fairy Legends and Traditions of the South of Ireland. New and complete ed. Illustr. by Maclise & Green. 1882.

First appeared 1825; often republished since. Translated into German by the Brothers Grimm. Classified under the headings: The Shefro; the Cluricaune; the Banshee; the Phooka; Thierna na oge (*sic*); the Merron; the Dullahan, etc. "I make no pretension to originality, and avow at once that there is no story in my book which has not been told by half the old women of the district in which the scene is laid. I give them as I found them" (Pref.). This is the first collection of Irish folk-lore apart from the peddler's chap-books. Dr. Douglas Hyde (Pref. to *Beside the Fire*) calls this a delightful book, and speaks of Croker's "light style, his pleasant parallels from classics and foreign literature, and his delightful annotations," but says that he manipulated for the English market, not only the form, but often the substance, of his stories.

CROKER (Thomas Crofton). Legends of the Lakes. [1st ed., 1829.]

Killarney. A series of stories, similar to those in the *Fairy Legends*, of fairies, ghosts, banshees, etc.

WILDE (Lady—"Speranza"). Ancient Legends of Ireland. pp. 350. (Ward & Downey.) 6*s*. 1888.

A collection of fairy stories, legends, descriptions of superstitious practices, medical cures and charms, robber stories, notes on holy wells, etc., taken down from the peasantry, some in Gaelic, some in English. The legends, etc., are preceded by a learned essay on the origin and history of legend, and the book concludes with chapters on Irish art and ethnology and a lecture by Sir W. Wilde on the ancient races of Ireland. Contains a vast amount of matter useful to the folk-lorist, to the general reader, and even to the historian. The stories are rather pathetic and tender than humorous.

KENNEDY (Patrick). Legendary Fictions of the Irish Celts. (Macmillan.) [1st ed., 1866]; several eds. since.

Over 100 stories, given, for the most part, "as they were received from the story-tellers with whom our youth was familiar." They are derived from the English-speaking

peasantry of County Wexford. They include "Household Stories" (wild and wonderful adventures), "Legends of the Good People" or fairies, witchcraft, sorcery, ghosts and fetches, Ossianic, etc., legends, and "Legends of the Celtic Saints." All these are in this book published for the first time. All through there is an interesting running comment, introductory and connective. The book is hardly suitable for children.

KENNEDY (Patrick). The Fireside Stories of Ireland. pp. 162, 32mo. (M'Glashan & Gill.) 1s. 6*d*. 1870.

"A good book" (Douglas Hyde in *Beside the Fire*). Fifty tales, chiefly fairy and folk-lore but of very varied types, full of local colour and interest. Many of them are of the kind found in the folk-tales of all nations, but have an unmistakably Irish (not stage-Irish) savour. Moreover, they are told with vivacity, quaintness, and sly humour. A good selection suitable for readers of any age or class.

KENNEDY (Patrick). The Bardic Stories of Ireland. pp. 227. (M'Glashan & Gill.) 2*s*. 1st ed., 1871.

Fifty-eight stories, founded, some on pagan myth, others on historic traditions of great families. All were originally found in poetic form, and many of them retain much of their poetic qualities. Many are told with a singular humorous naïveté. In all the language is simple but very adequate and dignified. They are free from anything that would make them unsuitable for the young.

O'HANLON (Canon John—"Lageniensis"). Irish Folk-lore: Traditions and Superstitions of the Country: with Humourous Tales. (Cameron & Ferguson.) 2*s*. 1870.

A miscellany containing folk-lore proper, studies in popular superstition viewed as remnants of paganism, historical episodes, tales, etc., gathered from ancient MSS., with a great store of antiquarian and historical information about all periods of our annals and very many parts of Ireland. Much of all this is drawn from rare and not easily accessible sources. Contains chapters on Druidism, Legendary Voyages, Dungal the Recluse. A type of the humorous stories is the capital "Mr. Patrick O'Byrne in the Devil's Glen." The book is intended for the general public rather than for folk-lorists. It is pleasant and chatty in style. The source of the stories is not, as a rule, indicated by the author.

O'HANLON (Canon John—"Lageniensis"). Irish Local Legends. pp. 133. (Duffy.) 1*s*. First publ. 1896; still in print.

A collection of thirty stories picked up by the author during holidays in various parts of Ireland, and "received, mostly, from accidental and familiar intercourse with the peasantry" (Pref.). The place with which the legend is connected is indicated in each case. The legends are of a very miscellaneous nature, local incidents, fairy stories, ghost stories, old hero stories, etc. A considerable number of counties are represented by one or more stories.

BLAKE-FORSTER (Charles Ffrench). A Collection of the Oldest and Most Popular Legends of the Peasantry of Clare and Galway.

JOYCE (Robert Dwyer). Legends of the Wars in Ireland. (Boston.) 1868.

Prose stories founded on traditions preserved by the peasantry of the northern counties of Ireland.

BARDAN (Patrick). The Dead-Watchers. pp. 83. (Mullingar: Office of *Westmeath Guardian*.) 1891.

"And other Folk-lore Tales of Westmeath." The author is a member of the Royal Society of Antiquaries. Intended as a contribution to folk-lore. But the title-story (54 pp.) is a fantastic story told in melodramatic modern English, and has little or no connexion with folk-lore. The remainder consists of ghost stories, spirit-warnings, superstitions, chiefly of local interest. Appended are a few explanatory notes of some value.

CURTIN (Jeremiah). Myths and Folk-lore of Ireland. (Sampson, Low.) 9*s*. Etched frontispiece. 1890.

"Twenty tales," says Douglas Hyde (Pref. to *Beside the Fire*), "told very well and with much less cooking and flavouring than his predecessors employed." The tales were got from Gaelic speakers through an interpreter (Mr. Curtin knowing not a word of Gaelic). Beyond this fact he does not tell us where, from whom, or how he collected the stories. Dr. Hyde says again, "From my own knowledge of folk-lore, such as it is, I can easily recognize that Mr. Curtin has approached the fountain-head more nearly than any other." Mr. Curtin is an American, and there is a decided touch of Americanism about his style. Has published also *Myths and*

Folk-tales of the Russians, Western Slavs and Magyars, two works on the Mongols, and translations of the works of Sienkiewicz.

CURTIN (Jeremiah). Hero Tales of Ireland, collected by. pp. lii + 558. (Macmillan.) 7*s.* 6*d.* 1894.

Learned introduction, speculates on origin of myths of primitive races. Compares Gaelic myths with those of other races, especially North American Indians. Contends that the characters in the tales are personifications of natural forces and the elements, and that the tales themselves in their earliest form give man's primitive ideas of the creation, etc. The volume consists of twenty-four folk-lore stories dealing chiefly with heroes of the Gaelic cycles. Not interesting in themselves, and with much sameness in style, matter, and incident. There is some naturalistic coarseness here and there, and the tone in some places is rather vulgar. The stories were told to the author by Kerry, Connemara, and Donegal peasants, whose names are given in a note on p. 549.

N.B.—I can hardly class this book in the section "Hero Tales and Sagas." It is just folk-lore like the author's other books.

CURTIN (Jeremiah). Tales of the Fairies and of the Ghost World. pp. ix. + 198. (Nutt.) 1895.

Preface by Alfred Nutt. This collection supplements the two previous collections. It is collected from oral tradition chiefly in S.-W. Munster. Illustrates the present-day belief of the peasantry in ghosts, fairies, etc. There are thirty tales, many of them new. A good number of them are, of course, grotesque and extravagant. They contain nothing objectionable, but obviously are hardly suitable for children.

HYDE (Douglas). Beside the Fire. Gaelic Folk-stories. Collected, edited (Irish text facing English), and translated by D. H. With Introduction, Notes on the Irish text, and Notes on the tales, by the Editor and Alfred Nutt. pp. lviii. + 204. (Nutt.) 7*s.* 6*d.* 1891.

Extremely interesting and valuable Preface (50 pages) by the author, in which he reviews what had been hitherto done for Irish folk-lore, remarks on the genesis of the folk-tale, its affinities with the Scotch folk-tale, and tells us where and from whom and in what circumstances he got his stories, ending by some explanations of the style of his translations.

The preface is followed by some critical remarks on it by Alfred Nutt. The English of the translations is that of the peasants. This is the first really scientific treatment of Irish folk-lore.

HYDE (Douglas). An Sgéalaiḋe Gaeḋealaċ (Connaught Folk-tales.) 3 Parts. With French translation by Georges Dottin. (Rennes.) Parts 1 and 2, 10*s.*; Part 3, 2*s.*

LARMINIE (William). West Irish Folk-tales and Romances. pp. xxvi. + 258. (Elliot Stock.) 3*s.* 6*d.* 1898.

Taken down by the editor (between 1884 and 1898) word for word in Irish from peasants in Galway (Renvyle), Mayo (Achill), and Donegal (Glencolumbkille and Malinmore), and translated literally. Interesting introduction on the origin and sources of folk-lore. At the end are some remarks on phonetics, which do not show a deep knowledge of the Irish system of orthography, and specimens of the tales in Irish written phonetically. The book is primarily for folk-lorists and some naturalistic expressions render it unsuitable reading for the young. There are eighteen stories in all.

N.B.—The author tells us (Introduction) that besides the tales in this book, he has in his possession many others not yet published.

YEATS (W. B.) The Celtic Twilight. pp. 235. (A. H. Bullen.) 3*s.* [1st ed., 1893]; new ed., enlarged, 1902.

Disconnected fragments of dim beliefs in a supernatural world of fairies, ghosts, and devils, still surviving among the peasantry. Told in a style often beautiful, but vague and elusive, by a latter-day "pagan," who would fain share these beliefs himself. The talk of half-crazy peasants, the author tells us, is set down as he heard it. To the ordinary reader the book cannot but seem full of puerilities. The peasants of whom the author speaks are chiefly those of North-Eastern Sligo.

YEATS (W. B.) The Secret Rose: Irish Folk-lore. Illustr. by J. B. Yeats. pp. 265. (Maunsel.) 3*s.* 1898.

Wild, formless tales, altogether from the land of dreams, told with the author's accustomed magic of word and expression, but to the ordinary reader well-nigh meaningless. In one of

these tales some monks solemnly crucify a wandering gleeman because he had dared complain of the filthy food and lodging which they had given him. This tale may fairly be taken as typical of much that is in the book.

Yeats (W. B.) Fairy and Folk-tales of the Irish Peasantry. pp. 326. (W. Scott.) 3*s.* 6*d.* and 1*s.* [1st ed., 1888]; often republished.

Introduction and notes by the editor. The Tales, sixty-four in number, are selected from previously published collections (Croker, Lover, Kennedy, Wilde, etc.), including several examples of poetry about the fairies. They are classed under these heads: The Trooping Fairies, the Solitary Fairies, Ghosts, Witches, Tir-na-n-Óg, Saints and Priests, the Devil, Giants, etc. Each class is introduced by some general remarks. There is nothing objectionable, but it is hardly a book for children. The weird and grotesque element largely prodominates.

Same Author and Publisher. Irish Fairy and Folk-tales. 3*s.* 6*d.* 12 full-page illustrations by James Torrance.

Gregory (Lady). A Book of Saints and Wonders. (Murray.) 5*s.* 1907.

A series of very short (half page or so) and disconnected stories or fragmentary anecdotes. Told in language which is a literal translation from the Irish, and in the manner of illiterate peasants. First, there are stories of the saints, all quite fanciful, of course, and usually devoid of definite meaning. Then there is the Voyage of Maeldune, a strange piece of fantastic imagination often degenerating into extravagance and silliness. The book is not suitable for certain readers owing to naturalistic expressions, such as are to be found, for instance, in Homer.

Wilde (Sir William). Irish Popular Superstitions.

Deeney (Daniel). Peasant Lore from Gaelic Ireland. 2nd ed. pp. 80. (Nutt.) 1*s.* Stiff wrapper. 1910.

Relates to the Donegal Highlands and Connemara, in the latter of which (at Spiddal, I believe) the writer taught Irish. Consists of illustrations of the peasants' belief in the preternatural world of spirits and fairies and influences, with examples of common superstitious practices. The writer,

if he does not share these beliefs, at least is very far from despising them. "The majority of them [the items included] were related to me in the broken English of a Western peasant" (Introd.). The book is chiefly interesting to folk-lorists.

The same author's *Tales and Superstitions of the Connaught Peasants* (Nutt), 1*s*., 1901, is a collection similar to the preceding.

DUNBAR (Aldis). The Sons o' Cormac; an' Tales of other Men's Sons. (Longmans.) 6*s*. 1904.

"Some of the old heroic legends re-told by a humorous Irishman for children" (Baker). The stories are very clever, picturesque, and, like all good tales of faërie, full of unconscious poetry (*I.E.R.*).

M'ANALLY (D. R., Jr.) Irish Wonders. pp. 218. (Ward, Lock.) Illustr. (pen and ink), H. R. Heaton. 1888.

"The ghosts, giants, pookas, demons, leprechawns, banshees, fairies, witches, widows, old maids, and other marvels of the Emerald Isle. Popular tales as told by the people. Collected during a recent lengthy visit, in the course of which every county in the Island was traversed from end to end" (Title-page and Pref.). Very broad brogue. Somewhat "Stage-Irish" in tone.

KENEDY (P. J.), publ. by. Irish Fireside Stories, Tales and Legends. pp. 400. (N.Y.: Kenedy.) 63 cents net. Illustr. 1909.

"It brings out very well the true Irish wit, for which that race is famous" (Publ.).

—— Legends and Fairy Tales of Ireland. "Being a complete collection of all the Fairy Tales published by Crofton Croker and embodying the entire volumes of Kenedy's *Fictions of the Irish Celts*." With 50 wood engravings. Large 12mo. (N.Y.: Kenedy.) 63 cents net.

O'CONNOR (Barry). Turf Fire Stories and Fairy Tales of Ireland. pp. 405. (N.Y.: Kenedy.) 63 cents. Illustr. with wood-cuts. 1909.

"The stories are all short and brimful of the cleverest wit" (Publ.).

Lover and Croker. Legends and Tales of Ireland. pp. 436. (Simpkin, Marshall, Hamilton, Kent & Co.) n.d.; now in print.

Contains:—Lover's *Legends and Tales of Ireland* (twenty-four in all), and Croker's *Fairy Legends of the South of Ireland.* "Croker and Lover," says W. B. Yeats, "full of the ideas of harum-scarum Irish gentility, saw everything humourised. The impulse of the Irish literature of their time came from a class that did not—mainly for political reasons—take the people seriously, and imagined the country as a humorist's Arcadia; its passion, its gloom, its tragedy, they knew nothing of. What they did was not wholly false; they merely magnified an irresponsible type, found oftenest among boatmen, carmen, and gentlemen's servants, into the type of a whole nation, and created the Stage-Irishman" (Introduction to *Fairy and Folk-tales of the Irish Peasantry*).

Anon. (C. J. T. ed.) Folk-lore and Legends [Ireland]. 16mo. pp. 192 (Gibbings). 1889.

A volume of a good popular series which includes vols. on Oriental, English, German, American, and other folk-lores. Thirty-three tales chosen from published collections. A good selection. Humorous and extravagant element not too prominent. Some in dialect. Some titles:—Fuin (*sic*) MacCumhal and the Salmon of Knowledge, Flory Cantillon's Funeral, Saint Brandon (*sic*) and Donagha, Larry Hayes and the Enchanted Man, the Brewery of Egg-shells, the Field of Boliauns, etc.

O'Neill (John). Handerahan, the Irish Fairy Man, and Legends of Carrick[-on-Suir]. Edited by Mrs. S. C. Hall and publ. 1854.

The author was born in Waterford. Lived the last years of his chequered life in poverty in London. Published several volumes of verse chiefly on Temperance subjects. d. *c.* 1860.

Brueyre (Loys). Contes Populaires de la Grande Bretagne. pp. 382. (Paris: Hachette.)

Contains 100 tales. A very few are English (chiefly Cornish), none are Welsh. The majority are Scotch (largely from Campbell's collection) but there are a good many Irish, taken from Croker and Kennedy. The book is entirely in French.

Note.—The Folk-lore of Gaelic Scotland being at bottom identical with that of Ireland, I have thought it

useful to include notes on some of the chief collections of that folk-lore.

Waifs and Strays of Celtic Tradition. Series initiated and directed by Lord Archibald Campbell. Published by Nutt :— London : David Nutt

Vol. I. Craignish Tales collected by the Rev. J. MacDougall ; and Notes on the War Dress of the Celts by Lord A. Campbell. pp. xvi. + 98. (Nutt.) 5*s*. 20 plates. 1889.

Vol. II. Folk and Hero Tales. Collected, edited (in Gaelic), and translated by Rev. D. MacInnes ; with a Study on the Development of the Ossianic or Finn Saga and copious Notes by Alfred Nutt. pp. xxiv. + 497. (Nutt.) 15*s*. net. Portrait of Campbell of Islay and 2 illustr. by E. Griset. 1890.

Gaelic and English throughout on opposite pages. The tales were taken down at intervals during 1881-2, chiefly from the dictation of A. MacTavish, a shoemaker of 74, a native of Mull. The tales are typical folk-tales, full of giants, monsters, and other mythic and magic beings. They are often quaint, imaginative and picturesque, but abound in extravagance and absurdity. In Mr. Nutt's notes (pp. 443 to end) he studies chiefly—(1) What relation, if any, obtains between the folk-tales current in Scotland and the older Gaelic literature ; (2) what traces of early Celtic belief and customs do these tales reveal. They are very elaborate and scholarly. Good Index.

Vol. III. Folk and Hero Tales. By Rev. J. MacDougall. pp. xxx. + 311, demy 8vo. (Nutt.) 7*s*. 6*d*. net. 3 illustr. by E. Griset. 1891.

Introduction by A. Nutt deals with aims of study of folk-lore, and various theories of the origin of this latter, and the value of Celtic folk-lore.
Ten tales collected in district of Duror (Argyllshire) between Summer of 1889 and Spring of 1890, obtained from a labouring man named Cameron, who had them in his boyhood from Donald MacPhie and others. As folk-lore they are thoroughly reliable and genuine, the Gaelic text given after each story being written at the narrator's dictation with painstaking accuracy. The stories are typical folk-tales—a

string of marvellous adventures of some hero with giants and enchanted castles and witches, etc., etc.—often grotesque and extravagant and devoid of moral or other significance beyond the mere narrative . . . Free from coarseness. Finn is the hero in several of these tales. Good Index. 50 pp. of Notes, devoted chiefly to variant versions of the tales, explanations of terms and comparisons with other tales.

✓ Vol. IV. The Fians. By John Gregorson Campbell of Tiree. pp. xxxviii. + 292. (Nutt.) 7*s.* 6*d.* net. 1 illustr. by E. Griset. 1891.

Introd. by A. Nutt treats of nature and antiquity of Gaelic folk-tales, theories about the Fenian cycle and the classification of texts composing it, and makes some interesting remarks about its value and import. His notes at the end chiefly consist of references to D'Arbois de Jubainville's *List of Irish Sources*, and to Campbell of Islay's *Leabhar na Féinne*.
The book collects a mass of floating and fragmentary oral tradition about the Fians. Sources entirely oral, many of the translators knowing no word of English. Through the greater part of the book the collector gives the substance of what he heard, but he gives also verbatim in Gaelic, with an English translation, many tales, poems, ballads. Nature-myth, God-myth, folk-fancy and hero tale, prose and poetry, are mingled. Naturally the quality varies a good deal. Some of the tales are extravagant and even silly. Many are so corrupted in oral transmission as no longer to be intelligible. Some are very archaic, some modern. A few are noble heroic legends in verse, but the literal prose translation makes them somewhat obscure. Index.

Campbell (J[Iain] F.) of Islay. Popular Tales of the West Highlands. 4 vols. containing in all cxxxi. + 1743 pp. (Paisley: Gardner.) [1861.] New ed., an exact reprint of 1st, 1890. Handsome binding.

Ranks among the world's greatest collections of folk-lore. Of great scientific value to the folk-lorist, for each tale is "given as it was gathered in the rough" (Pref.). Moreover, the table of contents gives, besides title of story, name of teller and of collector, date and place of telling. Most, if not all of the stories are in origin Irish. The Gaelic text is given along with translation. Exceptionally interesting Introduction.—untechnical, pleasantly written, and full of curious information.

RHYS (Prof. John). Celtic Folk-lore, Welsh and Manx. 2 vols. pp. xlvi. + 718. (Oxford: Clarendon Press.) 10s. 1901.

Stories gathered partly by letter, partly *viva voce*, classified and critically discussed. The group of ideas, he concludes, connected with the fairies is drawn partly from history and fact, partly from the world of imagination and myth, the former part representing vague traditions of earlier races. Many subsidiary questions are raised, e.g., magic, the origin of druidism, certain aspects of the Arthurian legends, etc., Chap. x. deals with Difficulties of the Folk-lorist, Chap. xi. with Folk-lore Philosophy, Chap. xii. with Race in Folk-lore and Myth. Throughout constant references are made to and frequent parallels drawn with Irish folk-lore, e.g., the Cuchulainn cycle.

WENTZ (Walter Yeeling Evans). The Fairy-Faith in Celtic Countries: Its Psychical Origin and Nature. (Rennes: Imprimerie Oberthur.) 1909.

The author is Docteur ès Lettres, France; A.M., Stanford College, California; Member of Jesus College, Oxford. An investigation and discussion of "that specialised form of belief in a subjective realm inhabited by subjective beings which has existed from prehistoric times until now in Ireland, Scotland, Man, Wales, Cornwall and Brittany." The author, a believer in the existence of fairies, went himself through many parts of the countries above mentioned, and spoke with and studied the peasantry. Divisions of work: I. The Living Fairy Faith Psychically Considered. II. The Recorded Fairy Faith Psychically Considered. III. The Cult of Gods, Spirits, Fairies, and the Dead. IV. The Fairy Faith Reconstructed.

VIII—Fairy Tales

Graves (Alfred Perceval). The Irish Fairy Book. (Fisher Unwin.) Illustr. by George Denham. 1909.

A collection of fairy, folk, and hero tales nearly all selected from books already published (including the books mentioned in the present and the preceding sections), together with poems by Mangan, Tennyson, Nora Hopper, etc. Also tales from Standish H. O'Grady, Brian O'Looney, Thomas Boyd, Mrs. MacLintock, Mrs. Ewing, Douglas Hyde, O'Kearney, etc. All are inspired by Gaelic originals. "The book is one to delight children for its simple, direct narratives of wonder and mystery," while the fairy mythology will interest the student of the early life of man. The illustrations are as fanciful and elusive as the beings whose doings are told in the tales. Mr. Graves's Preface is a popular review of the origin and character of fairy lore (Press Notice).

Bayne (Marie). Fairy Stories from Erin's Isle. pp. 131. (Sands.) 2*s.* 6*d.* net. Illustr. by Mabel Dawson and John Petts. 1908.

Pretty and attractive picture-cover. Six little stories told in pretty, poetic style, one about a fairy changeling, another about the mermaids. The "Luck of the Griddle Darner" is in pleasant swinging verse. So is the "Sleep of Earl Garrett." Though intended for small children, none of the stories are silly.

Hannon (John). The Kings and the Cats: Munster Fairy Tales. pp. 78. Size $6\frac{3}{4} \times 9\frac{3}{4}$. (Burns & Oates.) 2*s.* 6*d.* 13 illustr. by Louis Wain. 1908.

Handsomely produced. Preface by Father M. Russell, S.J. Introductory verse by Katharine Tynan. Stories gleaned from old Irish peasants in England. Full of quaint, amusing turns of expression.

Grierson (Elizabeth). The Children's Book of Celtic Stories. pp. 324. (Black.) 6*s.* 12 very good illustrations in colour from drawings by Allan Stewart. 1908.

Sixteen fairy, folk and hero-tales, partly Irish, partly Scotch, dealing, among other things, with wonderful talking

animals that prove to be human beings transformed, adventures of king's sons amid all kinds of wonders, etc. One is "The Fate of the Children of Lir," and there are five or six about Finn. There is little or no comicality. The style is simple and refined, free from the usual defects of folk-lore. The book is beautifully and attractively produced.

MacManus (Seumas). Donegal Fairy Stories. pp. 255. (Isbister.) 1902.

Dedication in Irish and English. Thirty-four full-page pen and ink drawings, signed "Verbeek." These latter are quaint and amusingly grotesque. The stories are folk-tales, told just as the peasantry tell them, without brogue, but with all the repetitions, humorous extravagances and naïveté of the folk-tale. They are just the thing for children, and are quite free from coarseness and vulgarity.

MacManus (Seumas). In Chimney Corners. pp. 281. (N.Y.: Harper.) Illustr. by Pamela Colman Smith. 1899.

"Subtle, merry tales of Irish Folk-lore" (Pref.). The stories are very similar in kind to the same author's *Donegal Fairy Tales*. There is the same quaint, humorous, peasant language, the same extravagances and impossibilities. The illustrations are very numerous. They are very brightly coloured, but for the most part extremely bizarre.

Leamy (Edmund). The Fairy Minstrel of Glenmalure. pp. 48, 4to. (Duffy.) 1*s*. Cover design and many very pretty illustrations by C. A. Mills.

Adventures of Irish children in an Irish fairyland of giants and little old men and little old women. Told in refined and graceful style quite free from brogue, for very little children, with here and there an unobtrusive moral.

Leamy (Edmund). Irish Fairy Tales. Completely new edition. With Introduction by Mr. John E. Redmond, M.P., and Note by T. P. G. Delightful illustrations by George Fagan. Crown 8vo. Handsome art linen binding, 2*s*. 6*d*. 1906.

Sources of inspiration: O'Curry and Joyce. Child audience aimed at throughout. Hence naïveté in style. At times there is a simple, sweet beauty of language, and some passages, especially in the last tale, of true prose poetry.

YEATS (W. B.) Irish Fairy Tales, edited with Introd. by. pp. 236. 16mo. (Fisher Unwin.) 2*s.* 6*d.* Illustr. by J. B. Yeats. 3rd impress. 1892.

A dainty little volume, very popular with children. None of the stories included in it are to be found in the same author's *Irish Fairy and Folk-tales* (W. Scott).

Irish Fairy Tales. Illustr. by Geoffry Strahan. (Gibbings). 2*s.* 6*d.*

A neat little volume, prettily illustrated, suitable as a present for children.

DOWNEY (Edmund—"F. M. Allen"). The Little Green Man. pp. 152. (Downey.) Illustr. very tastefully by Brinsley Le Fanu.

The pranks of the Leprechaun and his dealings with his human friend Denis. A delightful fairy-tale, told with a purpose, which does not take anything from its interest.

FURLONG (Alice). Tales of Fairy Folks, Queens, and Heroes. pp. 212. (Browne & Nolan.) 2*s.* 4 or 5 illustr. by F. Rigney. Pretty cover. 1909.

Stories from ancient Gaelic Literature simply and pleasantly told. Contents:—Illan Bwee and the Mouse; Country under Wave; the Step Mother; the Fortunes of the Shepherd's Son; the Golden Necklet; the Harp of the Dagda Mor; the Child that went into the Earth; and several others.

O'NEILL (Moira). The Elf Errant. pp. 109. (A. H. Bullen.) 7 or 8 illustr. by W. E. F. Britten. New ed., 1902.

An excursion into Fairyland. A fanciful tale, told in exquisite and simple language, with elves and fairies for characters. All through there is a subtle comparison, which only the grown and thoughtful children will notice, of English and Irish character. This latter by no means interferes with the interest of the book for children, but makes it well worth reading by the grown-ups.
Republished, Xmas, 1909, by Sidgwick & Jackson. 3*s.* 6*d.*

IRWIN (Madge). The Diamond Mountain; or, Flowers of Fairyland. (Dundalk: The Dundalgan Press.) 1*s.* Illustr. by A. Donnelly. 1908. Cover in white and gold.

PRESTON (Dorothea). Paddy. (Sealy, Bryers.) 1s. 20 coloured illustr.

Paddy's dreams and adventures in Celtic Fairyland.

THOMSON (C. L.) The Celtic Wonder World. pp. 155. (Horace Marshall.) 1902.

No. 2 of the *Romance Readers*. Irish, Welsh, and Breton stories edited for children. Very pretty and imaginative illustr. by E. Connor. The tales are taken from good sources —Whitley Stokes, Standish O'Grady, Crofton Croker, "Atlantis," O'Curry, the Mabinogion, etc. Contains Deirdre, Ossian in the Land of Youth, Cuchulainn stories, etc., told in simple but not childish language.

HUDSON (Frank). The Origin of Plum-pudding, and other Irish Fairy Tales. Illustr. by Gordon Browne. 1888.

JACOB (Joseph). Celtic Fairy Tales. pp. xvi.+274. (Nutt.) 6*s*. Complete edition. 1st ed., 1891. 3rd, 1902.

Eight full-page plates and numerous illustrations in the text by J. D. Batten. The pictures are exquisite and could scarcely be more appropriate. Interesting and valuable notes and references at end, about 30 pages, giving the source of each tale and parallels. The tales are drawn mainly from previous printed collections. The twenty-six tales include some Scotch and Welsh. Some are hero tales, as "Deirdre," and "The Children of Lir"; some folk-tales; some drolls, i.e., comic anecdotes of feats of stupidity or cunning. There are practically no fairy tales properly so called. The tales are admirably selected and are told in simple, straightforward language.

JACOB (Joseph). More Celtic Fairy Tales. pp. xvi. + 234. (Nutt.) 6*s*. Complete edition.

All that has been said of the first series can be applied to the second, which is in every way worthy of its predecessor. Twenty stories. The two volumes may fairly be said to constitute the most representative and attractive collection of Celtic tales ever issued.

Celtic Fairy Tales. By JOSEPH JACOB and J. D. BATTEN. (Nutt.) 3*s*. 6*d*.

More Celtic Fairy Tales. By the same Authors. (Nutt.) 3*s*. 6*d*.

The above are children's editions of these well-known books, an account of which will be found at p. 169. The text is practically the same as in the complete edition, but there are two or three illustrations omitted, as well as the Introduction and Notes. The tales are well known to be admirably suited to children.

IX—Adventure Stories for Boys

NOTE.—This class of Irish fiction has been sadly neglected, with the result that Irish school libraries must almost unavoidably be stocked with numbers of well written, attractively bound books wherein are set forth the ideals of the British boy, the wonders of the empire to which he is heir, and the rich and boundless lands under the British flag beyond the sea where he can find the fullest scope for his ambitions. It is not very wonderful then that the chief feeling of many Irish boys towards their own country is a longing to be out of it.

Besides the books included in this section, a number of other boys' books have been classed under other headings. It may be useful to mention here some of the titles: W. Lorcan O'Byrne's books; T. B. Reed's *Sir Ludar* and *Kilgorman*; Brereton's *In the King's Service*; Henty's *In the Irish Brigade* and *Orange and Green*; Pickering's *True to the Watchword*; Griffith: *Knights of the White Rose*; L. MacManus: *Lally of the Brigade*, etc.; Scott and Hodge: *The Round Tower*; J. Murphy: *The Shan Van Vocht*; W. P. Kelly: *Schoolboys Three*; J. Verne: *Foundling Mick*. Also a number of the humorous books, fairy tales, and hero legends.

HINKSON (H. A.) The Splendid Knight. pp. 262. (Sealy, Bryers.) Illustrated by Lawson Wood. 1905.

Adventures of an Irish boy in Sir Walter Raleigh's expedition up the Orinoco. A brisk and entertaining narrative.

HINKSON (H. A.) Sir Phelim's Treasure. pp. 255. (S.P.C.K.) 1s. 6*d*. Illustr. W. S. Stacey. n.d.

A boy's adventure-story of search for treasure. No "moral" or lesson. Good description of Crusoe-life on a little island off the Irish coast. Pleasant style; no tediousness nor dullness.

O'GRADY (Standish). Lost on Dhu Corrig. pp. 284. (Cassell.) 9 good illustr. 1894.

Strange adventures among the caves and cliffs of the West coast, with a touch of the uncanny and some interesting and curious things about seals.

O'Grady (Standish). The Chain of Gold. pp. 304. (Fisher Unwin.) 16 good illustr. Nice cover. 1895.

A story of adventure on the wild West coast of Ireland. Curious and original plot with an element of the supernatural.

Stavert (A. A. B.) The Boys of Baltimore. (Burns & Oates.) 2*s.* 6*d.* 1907.

A splendid boy's story. Rich in the vein of adventure, of sport and fight by land, of war by sea, of captivity and slavery after. With this there is a solid, but not too obtrusive, lesson of the value of faith and piety in a boy's life. The piety of the young heroes has nothing mawkish about it. The spirit is, of course, Catholic. The brogue is very badly imitated (*N.I.R.*).

Kingston (W. H. G.) Peter the Whaler. pp. 252. (Blackie: Library of Famous Books.) 1*s.* Full size. Cloth. 1 illustr. At present in print.

Peter associates with low company in his Irish home and gets into such scrapes that he has to be sent to sea. The rest is a fine series of adventures such as boys love. Here and there a good moral lesson is slipped in, not too obtrusively.

X—Stories for Girls

I trust the separate classification of the following books under the above heading may be found useful, but of course several of the books here included are quite suitable for mature readers, as well as for younger girls.

FINNY (Violet G.) A Daughter of Erin. pp. 224. (Blackie.) 2*s*. 6*d*. Well illustr. by G. Demain Hammond.

A bright little story, free from "problems," "morals," morbidness, and prejudice. It tells how Norah's hostility and dislike to her cousin, John Herrick, gradually changes to love in spite of herself. Her old lover accepts the inevitable like a brave man, and loses his life in trying to do a service, for her sake, to the favoured suitor. The Irish characters are capitally sketched—Mrs. Ryan and Judy, the Rector's housekeeper. Bertie, the spoilt little invalid, is drawn to the life. So, too, is the somewhat sententious old Rector.

MULHOLLAND (Rosa). Giannetta: A Girl's Story of Herself. (Blackie.) 3*s*. 6 full-page illustr. by Lockhart Bogle.

"The story of a changeling who is suddenly transferred to the position of a rich English heiress. She develops into a good and accomplished woman, and has gained too much love and devotion to be a sufferer by the surrender of her estates" (Publ.).

MULHOLLAND (Rosa). Cousin Sara. pp. 399. (Blackie.) 6*s*. 8 fine illustr. by Frances Ewan. 1908.

An ideal love-story woven into a strong plot. There is tragedy and humour with touches of heroism. High ideals are set forth. The scene varies between the North of Ireland, Italy, and London. The central idea of the story is this: Sara's father, a retired soldier, has a talent for the invention of machinery. One of his inventions is stolen and then patented by one whom he had trusted. Then Sara shows her true worth.

MULHOLLAND (Rosa). Cynthia's Bonnet Shop. (Blackie.) 5*s*. 8 illustr. by G. Demain Hammond, R.I.

"Cynthia, daughter of an impoverished Connaught family, wants to support a delicate mother. She and her stage-struck sister go to London, where Cynthia opens a bonnet

shop. How they find new interests in life is told with mingled humour and pathos" (Publ.).

MULHOLLAND (Rosa). The Girls of Banshee Castle. pp. 384. (Blackie.) 3*s*. 6*d*. Illustr. by John Bacon. n.d.

Three girls brought up in poverty by a governess in London migrate to Galway to occupy the castle, pending the discovery of the missing heir. The latter turns up, but is not what he was thought to be, and there are complications. The girls hear a great deal of folk-lore and legend from the servants and from the peasantry.

MULHOLLAND (Rosa). A Girl's Ideal. pp. 399. (Blackie.) Bound in solid gift-book style; cover attractive though not in perfect taste; many illustrations (some rather meaningless). 1908.

Tells how an Irish-American girl comes to Ireland to spend a huge fortune to the greatest advantage of her country. There is also a love interest. Incidentally there is a description of the Dublin Horse Show; a number of folk-lore tales are told by Duncie, and there are good descriptions of Connaught scenery. The book is rather crowded with somewhat characterless personages, and there are improbabilities not a few.

MULHOLLAND (Rosa). Our Sister Maisie. pp. 383. (Blackie.) 6*s*. Illustr. by G. Demain Hammond, R.I. 1907.

Maisie, aged eighteen, comes from Rome to take charge of a whole family of step-brothers and sisters. She owns an island off the West coast. The family goes there. The children, after many vicissitudes, turn out clever, develop special aptitudes, and put these to use in helping the poor islanders in various ways. There is a pretty love-story towards the close.

TYNAN (K.) She Walks in Beauty. (Smith, Elder.) 6*s*. 1899.

The love romance, chequered but happily ended, of three charming Irish girls.

TYNAN (K.) The Adventures of Alicia. (White.) 6*s*. 1906.

"A characteristically winning story of a poor young Irish girl, who had to serve English employers, but, in spite of all temptations, remained true to her Irish lover" (Press Notice).

TYNAN (K.) That Sweet Enemy. 1901.

"A sentimental story of two Irish girls, children of a decayed house; their love affairs, the hindrance to their happiness, and the matrimonial *dénouement*" (Baker).

TYNAN (K.) A Girl of Galway (Blackie.) 5*s.* Handsome gift-book binding. 1900.

She stays with her grandfather, a miserly old recluse living in the wilds of Connemara, seeing nobody but his agent, an unscrupulous fellow, in whom he has perfect confidence. A love affair is soon introduced. It seems hopeless at first, but turns out all right owing to a strange, unlooked-for event. Pleasant and faithful picture of Connemara life.

TYNAN (K.) Three Fair Maids. pp. 381. (Blackie.) 6*s.* 12 illustr. by G. Demain Hammond. 1909.

The three daughters of Sir Jasper Burke are of the reduced county family class, about which the author loves to write. The expedient of receiving paying guests results in matrimony for the three girls. With this simple plot there are all the things that go to make Katharine Tynan's works delightful reading: insight into character, impressions of Irish life, lovable personalities of many types.

TYNAN (K.) Cousins and Others. pp. 324. (Laurie.) 6*s.* 1909.

TYNAN (K.) The Handsome Brandons. (Blackie.) 3*s.* 6*d.* New ed. Illustr. by G. Demain Hammond.

MULHOLLAND (Clara). Terence O'Neill's Heiress. pp. 358. (Browne & Nolan.) 3*s.* 6*d.* Illustr. by C. A. Mills. 1909.

A pleasant story of a young girl left an unprovided orphan, who is cared for by generous relatives, whom in their hour of need she strives to repay. Suspected of a theft, she is vindicated only after much sorrow and heart-burning. The heroine is a noble and beautiful character. Refined and sensitive, loving music and art, she is obliged to take service as a governess in an English family. There she meets the great trial of her life, but also the final crown of her happiness.

MULHOLLAND (Clara). In a Roundabout Way. pp. 224. (Washbourne.) *2s. 6d.* 1908.

Main theme: a plot to defraud an orphan girl of inherited property, which in a strange manner fails, and all is well again. Scene: first, London, then Donegal, of the scenery of which the author gives vivid descriptions. The life of the peasants and their relations with their priests are depicted with sympathy and feeling.

MORRIS (E. O'Connor). Killeen, A Study of Girlhood. pp. 348. (Elliot Stock.) 1895.

Scene: "Killeen Castle," Queen's County. The plot turns on misunderstandings that keep lovers apart. The characters are of the Anglo-Irish and English upper classes. The book is religious and moral in tone, the standpoint Protestant. Peasant character sympathetically treated.

XI—Irish-American Stories

O'SHEA (J.) Felix O'Flanagan, an Irish-American. (Cork: Flynn & Co.) 1902.

ROONEY (Miss T. J.—"Eblana"). Eily O'Hartigan, an Irish-American Tale. (Sealy, Bryers.) 2*s*. 1889.

Time of the Volunteers. Chief incidents in tale: Battle of Bunker's Hill, and Irish Declaration of Independence in 1782. A disagreeable person of the name of Buck Fox (the name under which the story originally appeared) takes up quite too large a space in this book; and he and his nieces with their *soi-disant* English accents are most decided bores. The point of view is strongly national (*I.M.*).

SADLIER (Mrs.) Bessy Conway. (N.Y.: Kenedy.) 60 cents net.

"An Irish novel written especially for the Irish girl in America."

SADLIER (Mrs.) Con O'Regan. (N.Y.: Kenedy.) 60 cents. [1st ed. ?] 1909.

Emigrant life in the New World.

SADLIER (Mrs.) The Blakes and Flanagans. pp. 391. (N.Y.: Kenedy.) 60 cents net; and Duffy, 2*s*. 6*d*. [1855.] 1909.

Life among lower middle class Irish in New York, showing, in a somewhat satirical way, evil effects of public school education. The moral purpose, though fairly evident, does not detract from the naturalness of the story. The conversation is particularly lifelike.

SADLIER (Mrs.) Willy Burke. pp. 224. (Duffy.) 1*s*. 6*d*. In print 1909.

Story of two Irish emigrant boys left orphans in the States, and their struggles with temptations against their Faith. One is a model boy, the other goes off the track, but is brought back again. A moral and religious story full of Catholic faith and feeling. It might, however, be not unreasonably considered somewhat "goody-goody."

RUSSELL (T. O'N.) True Heart's Trials. (Gill.) 1*s.* and 1*s.* 6*d.* Still in print 1910.

A rather rambling tale of the troubles of a pair of lovers. Scene: first, the Lake district of Cavan and Westmeath, where we have a glimpse of squireen life. Afterwards the backwoods north of Albany, U.S.A. Both light and shade of American colonist life depicted. There are many laughable episodes in the book.

BOYCE (Rev. John, D.D.) Mary Lee; or, The Yankee in Ireland. (U.S.A.)

The last story written by this author, for whom see General Note. It is considered to display an intimate knowledge of Irish character and to contain an excellent description of the typical Yankee.

EGAN (Maurice Francis). The Success of Patrick Desmond pp. 400. (Notre Dame, Indiana: Office of *Ave Maria.*) 1893.

Dr. Egan is a leading Catholic writer of the U.S.A. A novel with a purpose. "The author does not waste much space on descriptions or impersonal reflections, nor does he trust to sensational incidents. The development of feeling and character, very often as revealed in natural conversation, seems to be his strong point. He knows his own people best, but we are sorry that he considers Miles and Nellie to be typical of the manners and dispositions of that class of the Irish race in the United States. The book is so cleverly written that one might cull from its pages a very respectable collection of epigrams" (*I.M.*).

ANON (A Missionary Priest). The Cross and Shamrock. pp. 240. (Duffy.) 2*s.* Still in print. [1853.]

Religious and moral instruction conveyed in the form of a story of the trials and sufferings (amounting at times to martyrdom) of a family of orphan children at the hands of various types of proselytisers. A harsh and satirical tone is adopted in speaking of American Protestantism. Incidentally there are sidelights on several phases of American life, notably rail-road construction.

LANE (Elinor Macartney). Katrine. (Harper.) 6*s.* 1909.

An Irish-American love-story with scenes of planters' life in South Carolina. The authoress has a keen appreciation of the psychology of the Irish character, and in her portrayal of Dermot MacDermott and Katrine Dulany, she successfully indicates the lights and shades of that puzzling combination of mysticism and practicality" (*Irish Times*).

DOWNE (Walmer). By Shamrock and Heather. pp. 325. (Digby, Long.) 1898.

Scene: mainly in Ards of Down, near Strangford Lough, but shifts to Edinburgh, London, and Cape Town. Theme: an American girl visiting her father's native place in Ireland. Consists largely of gossip about the characters introduced, not rising above this level. The writer likes Ireland and the Irish, but knows little of them. There is an air of unreality and improbability about the whole book. Some prejudice against Church of Ireland clergymen is displayed.

XII—Miscellaneous

MORGAN (Lady). The Missionary : An Indian Tale. 1811.

A wildly romantic story telling how a missionary abandons his labours through love for a beautiful Hindoo lady. "The struggle between duty and inclination that follows is in the highest degree terrific." Improbable throughout, very rhapsodical in parts, and containing several objectionable details (Fitzpatrick).

ROCHE (Regina Maria). The Children of the Abbey. 4 vols. 12mo. (Belfast.) 12th ed., 1835.

A sentimental story of a very old-fashioned type. The personages are chiefly earls and marquises, the heroines have names like Amanda, Malvina. The authoress seems to have been very popular in her day. She also wrote *Contrast*, *The Discarded Son*, *The Vicar of Lansdowne*, *The Bridal of Dunamore*, *The Tradition of the Castle*, *The Castle Chapel*, etc. Though in this novel Irish places (Enniskillen, Dublin, Bray) are mentioned, the book does not seem to picture any reality of Irish life.

GAMBLE (Dr. John). Howard. 2 vols. 12mo. (London). 1815.

"The subject of the following tale was born in a remote part of Ireland . . . my principal character is not altogether an imaginary one."

MATURIN (C. R.) The Milesian Chief. 4 vols. 12mo. (London.) 1812.

"Was generally well received by the critics. Even Talfourd, who had been rather hard on his first novel (*The Fatal Revenge*), said of this : 'There is a bleak and misty grandeur about it which, in spite of all its glaring defects, sustains for it an abiding place in the soul'" (Reade).

MATURIN (C. R.) The Wild Irish Boy. (London.) 1808.

See general note on Maturin.

CARLETON (William). The Evil Eye ; or, The Black Spectre. (Duffy.) 2*s*. [1860] ; still reprinted.

"Probably the weakest of his works." Perilously near the ridiculous in style and plot.

CARLETON (William). Willy Reilly and his Dear Colleen Bawn. 2s. [1855.] Duffy. 1908.

Introduction by E. A. Baker, M.A., LL.D. The most popular of Carleton's works, having passed through more than fifty large editions. A pleasant, readable, romantic melodrama, founded on the famous ballad, "Now rise up, Willy Reilly." It is practically free from political and religious bias, but is greatly inferior to his earlier works.

MAXWELL (W. H.) The Adventures of Hector O'Halloran and his Man Mark Antony O'Toole. (Warne.) 6*d*. paper. [1st ed., 1842.] n.d. (recently reprinted).

The hero is the son of a landlord and ex-soldier living in the South of Ireland. Beginning with an attack on the castle by local malcontents, Hector and his man pass through a series of adventures (some of which are described with considerable go), first in Dublin, then in London, and finally in the Peninsular War under Wellington. Most of the incidents take place amid the lowest society, and some of them are distinctly coarse. There is no character-drawing and little or no attempt to picture the life of the period. The military experiences in Spain form, perhaps, the best part of the book. There is no sympathy for Ireland, and there are some gibes at Catholicism.

LEVER (Charles). Con Cregan. pp. 496. [1854.]

Lever describes his hero as the "Irish Gil Blas." Born on the borders of Meath, Cregan goes to Dublin, where he has some exciting experiences, ending in his being carried off in the yacht of an eccentric baronet. He is wrecked on an island off the coast of North America. Here he meets a runaway negro slave, Menelaus Crick, one of the most striking characters in the book. There follow experiences (tragic and comic) in Quebec, and afterwards in Texas and Mexico, life in which is described with remarkable vividness and wealth of colour. At last Cregan returns to Ireland and marries a Spanish lady whom he had met in Mexico. Like all Lever's books it is quite free from morally objectionable matter.

LEVER (Charles). The Dodd Family Abroad. pp. 565. [1863-65.]

Humorous adventures on the Continent of an Anglo-Irish family filled with preposterously false ideas about the manners and customs of the countries they visit. Told in a series of letters in which the chief personages are made the unconscious exponents of their own characters, follies, and foibles, each character being so contrived as to evoke in the most humorous

form the peculiarities of all the others. There are many acute reflections on Irish life, especially in the letters of Kenny Dodd to his friend in Bruff (Co. Limerick). Kenny Dodd is a careful and thoughtful character-study. The author considered Kate Dodd to be the true type of Irishwoman. Biddy Cobb, servant of the Dodds, is one of Lever's most humorous women characters. Lever held that he had never written anything equal to "the Dodds."

LE FANU (J. Sheridan). 1814-1872.

His chief power was in describing scenes of a mysterious or grotesque character, and in the manipulation of the weird and the supernatural. The nature of his books will be sufficiently seen from the following accounts of them taken from Baker's *Guide*. An edition of Le Fanu's novels, in 8 vols., each 3*s*. 6*d*., is published by Messrs. Duffy.

The House by the Churchyard. (Macmillan.) 2*s*. 1863.

"A sensational story with a mystery-plot based on a murder. Black Dillon, a sinister and expert ruffian, is a prominent figure of a melodramatic stamp. There are scenes of social life among officers and their families settled in a little village outside Dublin."

Uncle Silas: A Tale of Bartram Haugh. (Macmillan.) 2*s*. 1864.

"An uncanny story of villainy and mystery. The heroine is the ward of her Uncle Silas, a mysterious and maleficent old man, who schemes to marry her to her profligate cousin, and to get hold of her money. Fair means failing, a fiendish plot is devised, to which, however, one of the accomplices, a wicked French governess, falls a victim. Good triumphs eventually, and the heroine is recompensed by a happy marriage."

In a Glass Darkly. (Macmillan.) 4*s*. 1872.

"Five tales from the diary of a neuropathic doctor, a very banquet of horrors. In the first a clergyman is haunted by a demoniacal visitor in the shape of a black monkey, which finally drives him to suicide. The author dips into Swedenborgianism. . . . The other stories are about apparitions, trances, etc."

This author also wrote *The Tenants of Malory*, *Willing to Die*, *The Rose and Key*, *The Evil Guest*, *The Room in the Dragon Volant*, *A Chronicle of Golden Friars*, *Checkmate*, *The Watcher*, *Wylder's Hand*, *All in the Dark*, *Guy Deverel*, *Wyvern Mystery*, etc. Nearly all published by Downey & Co.

BOYCE (Rev. John, D.D.) Shandy Maguire; or, Tricks upon Travellers. 1848.

"First appeared in a Boston periodical, with the pen-name of Paul Peppergrass. It attracted at once the attention of Bishop Fenwick of Boston. Dr. Brownson, in his *Quarterly Review*, pronounced upon the book the highest eulogium, and assigned to the writer a place equal if not superior to any writers of Irish romance. *Shandy Maguire* was recognized by the London Press, and the *Dublin Review* as a work of great merit. It has been successfully dramatized and translated into German" (from *Inishowen and Tirconnell*, by W. J. Doherty).

DENVIR (John). Olaf the Dane. pp. 103. (Sealy, Bryers.) 6*d*. paper.

Scene: Donegal. Extraordinary story, full of sensational incidents. It turns chiefly on a prophecy made in the ninth century about men then living, which is fulfilled in their descendants of the nineteenth century. One of these latter is endowed with supernatural powers. There are some pretty faithful pictures of the peasantry.

DUGGAN (Ruby M.) Only a Lass. pp. 169. (Sealy, Bryers.) 6*d*., paper.

A sensational story with nothing really Irish about it. The only Irish character is almost a caricature.

LOWRY (Mary). The Enchanted Portal. pp. 142. (Sealy, Bryers.) 6*d*., paper.

Scene: Antrim coast, whose scenery is vividly pictured. A novel of romance, intrigue, and adventure, pleasant and healthy in tone, but fanciful and somewhat unreal.

KENNY (M. L.) The Fortunes of Maurice Cronin. (Tinsley.) 1875.

A sensational novel, with superabundance of incident. The conversations are often very good (*I.M.*).

POWER (V. O'D.) The Heir of Liscarragh. (Art & Book Co.) 1892.

A story in which the romantic elements are very strong. The author's *Bonnie Dunraven* was highly praised by the *Athenæum*, the *Academy*, and by the Catholic Press (*I.M.*).

CROMARTIE (The Countess of). Sons of the Milesians. pp. 306. (Eveleigh Nash.) 1906.

Short stories, some Irish, some Highland Scotch, somewhat in the manner of Fiona MacLeod's beautiful *Barbaric Tales*. The stories deal with various periods from the time of the Emperor Julian to the present day, and they are true and vivid pictures of life and manners at these different epochs. The standpoint is thoroughly Gaelic, and there is much pathos and much beauty in the tales.

The Countess of Cromartie (Sibell Lilian Mackenzie; *b.* 1878), has also published *The End of the Song* (1904), *The Web of the Past* (1906).

GWYNN (Stephen). The Old Knowledge. (Macmillan.) 6*s.*

A book quite unique in conception. Into the romance are woven fishing episodes and cycling episodes and adventures among flowers. There are exquisite glimpses, too, of Irish home life, and the very spirit of the mists and loughs and mountains of Donegal is called up before the reader. But above all there is the mystic conception of Conroy, the Donegal schoolmaster, whose soul lives with visions, and communes with the spirits of eld, the Nature-gods of pagan Ireland.

M'CRAITH (L.) A Green Tree. pp. 221. (Sealy, Bryers.) 3*s.* 6*d.* 1908.

A pleasant family story, with a sympathetically though somewhat dimly-sketched Irish background. All through there is the contrast between English and Irish ideals. One or two peculiar Irish types are well drawn.

"FRANCIS, M. E." (Mrs. Blundell). Frieze and Fustian.

The book is in two parts—the first a reflection or picture of the mind and soul of the Irish peasant, the second of that of the English peasant. The comparison or contrast is not elaborated nor insisted upon. The pictures are there, the reader judges. A series of short stories or studies form the traits of the pictures, bringing out such points as the kindness of the poor to one another, a mother's love, a mother's pride in her son become priest, a servant's fidelity, and various stories of love. All told with delicate feeling and insight. The author has lived among both peoples. There is a good deal of dialect.

"FRANCIS, M. E." North, South, and Over the Sea. pp. 347. (*Country Life*, and Newnes.) Charming illustr. by H. M. Brock. 1902.

Somewhat on the plan of *Frieze and Fustian* by the same author, q.v. Three parts, each containing five stories or

sketches. The first part deals with North of England life, the second with South of England, the third with Ireland. Humble life depicted in all. In last part the subject of the first sketch (an amusing one) is a rustic courtship of a curious kind: 2, an old woman dying in the workhouse: 4 and 5, a rural love-story. Studies rather of the minds and hearts of poor Irish folk than of their outward ways. The author has reproduced almost perfectly that brogue which is not merely English mispronounced, but practically a different idiom expressing a wholly different type of mind.

SHERLOCK (J.) The Mad Lord of Drumkeel. pp. 199. (Sealy, Bryers.) 3*s.* 6*d.* 1909.

"An unexciting chronicle of the solitary Lord Barnabweel, his quaint experiments with his Irish property and tenantry, and the story of his son who left him, married in a Dublin lodging-house, and became a famous musician" (*T.* Lit. Suppl.).

M'CARTHY (Justin Huntly). The Illustrious O'Hagan. (Hurst & Blackett.) 1905, and subs. ed.

Melodramatic adventures of two cosmopolitan adventurers of Irish origin, in various parts of Europe and, in particular, among the courts of the petty German princes, where very fast living prevails. The picture we are given of these latter is frank enough. The colouring is brilliant, the style bright and swift.

MACDERMOTT (W. R.) Foughilotra: A Forbye Story. pp. 326. (Sealy, Bryers.) *c.* 1906.

A sociological study, in form of novel, of the history and development of a family. Scene: shore of Lough Neagh. Time: present day, though the family history goes back two hundred years. The forceful and pungent dialect in which it is written is quite natural and true to life. An unusual and noteworthy book—interesting alike for its plot, its clever character-study and the thoughtfulness that pervades it. Has considerable humour, and nothing in the least objectionable. This author also has published, under the pen-name of "A. P. O'Gara," *The Green Republic.*

BARRON (Percy). The Hate-Flame. pp. 382. (Hodder & Stoughton.) 6*s.* 1908.

The story of a noble life wrecked by racial hatred. The hero, a young Englishman, Jack Bullen, fights a duel, in Heidelberg, with an Irish student, and kills him. This deed comes in after years between him and the Irish girl (cousin of the slain student, and pledged against her will to vengeance by

his father) whom he was to marry—and this through the plotting of her rejected lover and a priest. Bullen had, for the upraising of the Irish people, started a great peat factory in Ireland, and it had prospered. This work is wrecked by the same agency that ruins his private happiness. Throughout the book the author attacks all the cherished ideas of Irish Nationalism and of the present Irish revival, and sets over against them the ideals of England and his personal views. Much bitterness is shown against the priests of Ireland. The scene-painting and the handling of situation and of narrative are very clever. There is nothing objectionable from a moral point of view.

BULLOCK (Shan F.) The Red Leaguers. pp. 315. (Methuen.) 6*s*. 1904.

Scenes from an imaginary rebellion in Ireland, purporting to be related by a Protestant who has sided with the rebels and captains the men of Armoy, a barony a little to the north of the Woodford river (the Thrasna of the story), which enters Lough Erne about two miles to the west of where the River Erne flows into the same. England having left Ireland almost without a garrison, the Protestants are all (except in a few places) killed or taken, the Irish Republic triumphs. Then the country gives itself up to an orgy of thoughtless rejoicing and more or less drunken revelling. In "a handful of weeks" the "land is hungry, wasted, lawless, disorganized, an Ireland gone to wrack." The story closes with the news of English troops landing in Cork and Derry and Dublin. The author does not write simply from the standpoint of the dominant class, much less is he simply anti-Catholic and anti-Irish. He merely lacks faith in the wisdom and staying power of Irish character. He tries to show the actualities of the rebellion in their naked realism, eschewing all romance. He succeeds in being strangely vivid and realistic without apparent effort. Of the leaders on the Irish side one is a coward and a swaggerer, another is bloodthirsty, all are selfish and vulgar. The heroes are in the opposite camp.

N.B.—The scene of this story is also the scene of the author's other North of Ireland studies and sketches.

EDMUND DOWNEY'S Sea Stories :—

1. Dorothy Tuke. (Hurst & Blackett.) 6*s*. 1906.

   Non-Irish.

2. The Land-Smeller. (Ward & Downey.) 1892, and several times since.

   Yarns of sea-captains.

3. Captain Lanagan's Log. (Ward & Downey.) 2*s*. 1891, and since.

Story of an Irish-Canadian lad who runs away to sea and goes through all sorts of adventures full of excitement and fun.

4. In One Town. (Ward & Downey.) 2*s*. First appeared 1884.

A seafarer's life ashore. Scene: a port not unlike Waterford. Many portraits of old salts, etc., drawn from life. Some descriptions of scenery. "By turns romantic, pathetic, and humorous" (Review).

5. Anchor Watch Yarns. pp. 315. (Downey.) [1st ed.] 1884. 7th ed. n.d.

Yarns told in a quaint nautical lingo by old salts around the inn fire in a seaport town. The characters of the tellers are very cleverly brought out in the telling. Full of humour without mere farce.

CAMPBELL (Frances). Love, the Atonement. pp. 345. (Digby, Long.) 6*s*. 2nd ed., 1902.

A very pretty and highly idealized little romance of marriage with a serious lesson of life somewhere in the background all the while. It opens—and closes—in an old baronial mansion somewhere in the West of Ireland, but the chief part of the action passes amid vice-regal society in Australia. Two quaint Australian children furnish delightful interludes.

MACDERMOTT (S.) Leigh of Lara; a Novel of Co. Wicklow. (Gill ?) 1*s*. 6*d*.

A slight but pleasant tale, told in straightforward manner, without character-study, scene-painting, problems, or politics. Deals with the false and misunderstood position of a man who has been entrusted with the charge of his sister-in-law, while his brother is abroad on his keeping, and the complications that arise from this position.

EDGE (J. H.) The Quicksands of Life. pp. 392. (Milne.) 6*s*. 1908.

Scene: first half in England, portion of second half on an estate somewhere in the South of Ireland. The interest centres chiefly in the plot, which is complicated, a great many of the personages passing through quite an extraordinary number of vicissitudes. Though the author is never prurient, a considerable number of dishonest "love" intrigues are

introduced, treated in a matter-of-fact way as every-day occurrences. Of Ireland there is not very much. The land troubles furnish incidents for the story, but are not discussed. The Irish aristocracy shows up somewhat badly in the book, but is not explicitly discussed. Some tributes are paid to the virtues of the Irish peasantry.

MEREDITH (George). Celt and Saxon. pp. 300. (Constable.) 6*s*. 1910.

Left unfinished, like Dickens's *Edwin Drood*. The plot has hardly begun to work out. The chief interest lies in the purpose which was—the author tells us—to contrast English, as typified in John Bull, with Celtic character and ideals. This is carried out in the conversations, wherein the author and his characters combine in an attack on J. B.—"a piece of vulgar realism, contrary to all ideals." In these conversations there is no sign of failing powers (*T*. Lit. Suppl.).

"MACLEOD (Fiona)." The collected works of the late William Sharp, written under the above pen-name (between 1894 and 1905); ed. by his widow, and publ. by Heinemann in 7 vols., 5*s*. net each. 3 vols. have appeared, viz., I. *Pharais; The Mountain Lovers*. II. *The Sin Eater; The Washer of the Ford* (April); pp. 450. III. *The Dominion of Dreams; Under the Dark Star* (April); pp. 438. The following are announced: IV. *The Divine Adventure; Iona*, etc. V. *The Winged Destiny*. VI. *The Silence of Amor; Where the Forest Murmurs*. VII. *Poems and Dramas*.

These books of Fiona MacLeod's are, for the most part, shadowy, elusive dream-poems in prose, wrought into a form of beauty from fragments of old Gaelic tales heard in the Western isles (where the author lived for years) from fishermen and crofters. They are full of the magic of words subtly woven, of vague mystery, and of nature—wind and sea and sky. He strives to infuse into his stories the sadder and more mystic aspects of the Gaelic spirit, as he conceives it. "I have not striven to depict the blither Irish Celt." But many of his stories are simply Irish legends, e.g., *The Harping of Cravetheen*. The author thus describes his work: "In certain sections are tales of the old Gaelic and Celtic Scandinavian life and mythology; in others there is a blending of paganism and Christianity; in others again are tales of the dreaming imagination having their base in old mythology, or in a kindred mythopœic source. . . . Many of these tales are of the grey wandering wave of the West, and through

each goes the wind of the Gaelic spirit which turns to the dim enchantment of dreams." On the other hand, some of these stories deal with life in modern Gaelic Scotland, e.g., *The Mountain Lovers*, which, however poetically told, is after all a tale of seduction. *The Winged Destiny*, amid much matter of a different nature, contains several tales of Gaelic inspiration.

LEE (Aubrey). A Gentleman's Wife. pp. 328. (Edinburgh: Morton.) 6*s*. 1904.

Part I. tells how a peasant girl is, after a week's acquaintance, enticed from her home by a man who, it transpires, is already married. In Part II. their daughter, adopted by a saintly English clergyman, learns her parentage on the morrow of her engagement. She releases her betrothed; but a year afterwards marries a charming elderly baronet (the "gentleman" of the story). The first part is rather coarse. The book is witty, the plot well worked out, some of the characters most amusing; the end unexpected. By the same author, *John Darker*.

MURRAY (John Fisher). The Viceroy.

Deals with Dublin official life, satirizing it unmercifully. First appeared in *Blackwood's Magazine*. The author was born in Belfast in 1811; died 1865. Wrote for the *Nation*, the *United Irishman* (1848), the *Dublin University Magazine*, etc. Graduated M.A. in T.C.D., 1832.

VANCE (Louis Joseph). Terence O'Rourke, Gentleman Adventurer. pp. 393. (Grant Richards.) 1906.

Thrilling adventures of a penniless soldier, who goes about Don Quixote-wise rescuing distressed damsels—each more beautiful than the last—fighting duels, and so forth. A good story of its class, and free from anything objectionable.

THYNNE (Robert). Boffin's Find. pp. 324. (Long.) 6*s*. 1899 and 1906.

An exciting tale of Australian life in the 'fifties. One of the characters is a Stage-Irishman of the earlier Lever type, who in one chapter relates his experiences with the Ribbonmen.

BREW (Miss M. W.) The Burtons of Dunroe. 1880.

HOLLAND (Denis). (1820-1876.) Ulick O'Donnell, an Irish Peasant's Progress. 1860.

CRAWFORD (Mrs.) Lismore. 3 vols. 1853.

COLTHURST (Miss E.) Irrelagh: the Last of the Irish Chiefs. 1849.

SMITH (Agnes), *alias* Mrs. Lewis. The Brides of Ardmore: a Story of Irish Life. (Smith, Elder.) 2*s*. 6*d*. 1880.

An historical and religious romance.

LYTTLE (W. G.) The Smugglers of Strangford Lough.

PORTER (A. M.) The Lake of Killarney. A Novel. 1839.

A. H. C. Frank O'Donnell, a Tale of Irish Life. (Dublin.) 1861.

GRIERSON (Robert). Ballygowna. (Aberdeen: Moran.) 1898.

BROWN (John Patrick). The MacLaughlins of Clan Owen. (Boston.) 1879.

Historical. The author was born of Irish parents in Philadelphia, 1839.

HALPINE (Charles Graham). The Patriot Brothers; or, The Willows of the Golden Vale. (Dublin.) 6th ed., 1884.

Sub-title: "A page from Ireland's Martyrology."

ANON. Sir Guy d'Esterre. (M'Glashan & Gill.)

ANON (Banna Borka). Jabez Murdock. 2 vols. pp. 300 +335. (Duffy.) 1*s*. 6*d*. (2 vols. in 1). [1887]. 1888, still in print.

Scene: South Co. Down. The central figure is a rascally Scotch settler who dabbles in poetry and attains to wealth, as "ajint," by unscrupulous means. Between the episodes of his life are interlarded scenes illustrating nearly every aspect of peasant life at the time, all minutely and vividly described, and conversations in which the problems of the times are discussed. A good deal of humorous incident and character. The author evidently writes from first-hand knowledge. He is on the Catholic and popular side. Period: first quarter of nineteenth century.

"EDWARDES (Martin)." The Little Black Devil. pp. 190. (Everett.) 3*s*. 6*d*., and 1*s*. 1910.

A first novel by a new Irish writer. Scene: Bantry and London. The story of a young Irishman who, badly treated at home by his guardian, goes to London to make his fortune. His heart is broken by an adventuress, but in the end he marries a true woman. A little immature, but pleasant, and suitable for any class of readers.

GENERAL NOTES ON SOME OF THE AUTHORS

The following notes consist of (1) such particulars about some of the principal authors as may serve to throw light on the character of their work; (2) general remarks on the works of certain authors for the purpose of avoiding repetition when dealing with these works separately; (3) notes on a few writers of Irish fiction about whose books I have been able to obtain but little detailed information.

THE BANIMS. John Banim (1798-1842) and Michael Banim (1796-1876) worked together, and bear a close resemblance to one another in style and in the treatment of their material; but the work of John is often gloomy and tragic; that of Michael has more humour and is brighter. They have both a tendency to be melodramatic, and can picture well savage and turbulent passion. They have little true humour or literary delicacy of touch, but they often write with vigour and great realistic power. The object with which the "O'Hara Tales" were written is thus stated by Michael Banim: "To insinuate, through fiction, the causes of Irish discontent and to insinuate also that if crime were consequent on discontent, it was no great wonder; the conclusion to be arrived at by the reader, not by insisting on it on the part of the author, but from sympathy with the criminals."

P. J. Kenedy, of New York, publishes an edition of the Banims' works in ten volumes at seven dollars the set.

JANE BARLOW. Born at Clontarf, 1857; daughter of Rev. J. W. Barlow, Vice-Provost of Trinity College. The little tragedies and comedies of the home lives of the Connemara peasants form the theme of all her books. Of these lives she knows the minutest details, and portrays them with simple truth. In her writings no one can fail to recognize these qualities, a delicate and quiet humour, a pathos produced by no elaborate appeals to feeling but by the simple telling of the thing that happened, a power of reproducing with wonderful fidelity the humorous quaintness and picturesqueness of peasant talk, a strong sense of the beauty of landscape and much literary power in painting it; above all, deep sympathy with and understanding of the joys and sorrows of these humble lives. These sketches are not unduly idealized; they paint the dark as well as the light.

G. A. BIRMINGHAM. This is the pen-name of the Rev. J. O. Hannay, Minister of Westport, Co. Mayo. He is well known as a leading Gaelic Leaguer. Has shown himself equally at home in political satire, humorous fiction, and historical fiction. The standpoint of his outlook on Irish affairs is peculiar. It is un-English, and on the whole sympathetic, if somewhat pitying, towards the Irish Celt. But, though he recognizes that individual priests may be estimable in character, he has an undisguised aversion for the Catholic Church.

E. OWENS BLACKBURNE. *See* Miss E. O. B. Casey.

MRS. BLUNDELL ("M. E. Francis"). Born at Killiney Park, near Dublin. Is the daughter of Mr. Sweetman, of Lamberton Park, Queen's County; and was educated there and in Belgium. In 1879 she married the late Francis Blundell of Liverpool. This home of her married life is the background of many of her stories (*Ir. Lit.*). Among her books are: *Whither* (1892), *In a North Country Village, A Daughter of the Soil, Among Untrodden Ways, Maimie o' the Corner, Pastorals of Dorset, The Manor Farm, The Tender Passion* (1910), and several others, besides those noticed in this book—about thirty in all. All Mrs. Blundell's writings are noted for their delicacy of sentiment, deftness of touch, pleasantness of atmosphere. They are saved from excessive idealism by close observation of character and manners. Her Irish stories show sympathy and even admiration for the peasantry.

REV. JOHN BOYCE, D.D. [From *Inishowen and Tirconnell*, by W. J. Doherty.] Born in Donegal, 1810. Ordained, Maynooth, 1837. Emigrated to U.S.A. 1845. Died 1864. Besides the three novels mentioned in the body of this work, he published lectures on the Influence of Catholicity on the Arts and Sciences, Mary Queen of Scots, Queen Elizabeth, Charles Dickens, Henry Grattan, etc.

SHAN F. BULLOCK. Born Co. Fermanagh, 1865. Son of a Protestant landowner on Lough Erne. Depicts with vigour and truth the country where the Protestant North meets the Catholic and almost Irish-speaking West. There is at times a curious dreariness in his outlook which mars his popularity. But his work is "extraordinarily sincere and at times touched with a singular pathos and beauty. . . . He writes always with evident passion for the beauty of his country, and an almost pathetic desire to assimilate, as it were, national ideals, of which one yet perceives him a little incredulous" (Stephen Gwynn).

MISS E. O. B. CASEY ("E. Owens Blackburne"). [1848-1894.] "Her stories are mostly occupied with descriptions of Irish peasant life, in which she was so thoroughly at home that she

has been compared to Carleton. They are for the most part dramatic and picturesque; and she understood well the art of weaving a plot which should hold the reader's interest" (*I. Lit.*). *A Bunch of Shamrocks*, a collection of her stories, appeared in 1879. It is humorous, for the most part, and there is much brogue. *Molly Carew* is another of her books.

MISS E. COLTHURST. "A Cork lady of marked poetical ability. She wrote also some prose works, such as *Irrelagh; or, The Last of the Irish Chiefs* (1849), *The Irish Scripture Reader*, *The Little Ones of Innisfail*, etc. Most of her works were published anonymously. She was associated with the Rev. E. Nangle's mission to Achill" (D. J. O'Donoghue, *Poets of Ireland*).

EYRE EVANS CROWE [1799-1868]. Though born in England, this distinguished historian and journalist was of Irish origin, and was educated at Trinity. In *Blackwood* he published several Irish novels: *To-day in Ireland* (1825), *Yesterday in Ireland* (1829), *Connemara*. Though imperfectly acquainted with the art of a novelist this writer is often correct and happy in his descriptions and historical summaries. Like Banim he has ventured on the stormy period of 1798, and has been more minute than his great rival in sketching the circumstances of the rebellion (Chambers's *Cyclopædia of English Literature*).

MRS. DORSEY. An American Catholic writer who for nearly fifty years has devoted herself to producing religious (though not over-obtrusively religious) fiction. She has written *Tangled Paths*, *The Flemings*, *Warp and Woof*, *Student of Blenheim Forest*, *Beth's Promise*, *Zoe's Daughter*, *Adrift*, *Ada's Trust*, *Palms*, *Tears on the Diadem*, *The Old House at Glenaran*, etc.

RICHARD DOWLING. Born in Clonmel, Co. Tipperary, 1846. Much of his life was passed in journalistic work, first for the *Nation*, then for London papers. He edited the short-lived comic papers *Zozimus* and *Yorick*, and was a leading spirit in another, *Ireland's Eye*. In 1879 came his Irish romance, *The Mystery of Killard*; but he found that there was no public at the time for Irish novels, so he devoted himself to writing sensational stories for the English public. He published some delightful volumes of essays, *Ignorant Essays* and *Indolent Essays*. These deal with all kinds of subjects in a quaint, humorous, fanciful vein.

EDMUND DOWNEY ("F. M. Allen"). Born (1856) and educated in Waterford. Went to London and became partner in the firm of Ward and Downey. Retired in 1890, and in 1894 founded Downey & Co. Both of these firms, especially the latter, did a great deal for the publishing of Irish books. His writings are many and varied. They include humorous sketches, extravaganzas, sea stories, fairy tales, sensational stories, a biography of Lever, a volume of reminiscences, and

the two novels, *Clashmore* and *The Merchant of Killogue*. He at present carries on a publishing business in Waterford.

Among this author's non-Irish works are *Mr. Boyton*, an extravaganza, the story of an Irish-American multi-millionaire who buys up Poland and becomes king (Edinburgh: Maclaren, 6*d*.). *The Brass Ring*, an amusing fairy tale of a London clerk who obtained the gift of invisibility (Simpkin, Marshall, 1*s*., 1902). Also the sensational stories *London's Peril*, *The Ugly Man*, and *The House of Tears*, described as a tale of extraordinary horror.

MARIA EDGEWORTH. Scott, in his Preface to *Waverley* (1829), speaks of "the extended and well-merited fame of Miss Edgeworth, whose Irish characters have gone so far to make the English familiar with the character of their gay and kind-hearted neighbours of Ireland." And he continues: "Without being so presumptuous as to hope to emulate the rich humour, the pathetic tenderness, and admirable tact, which pervade the works of my accomplished friend, I felt that something might be attempted for my own country, of the same kind as that which Miss Edgeworth has so fortunately achieved for Ireland." She came of an old County Longford family, but was born in England in 1767; her father was a clergyman of the Established Church. She came to know the Irish peasantry very well, though from outside, and also the country life of the nobility and gentry. She had much sympathy for Ireland, but was unable to understand that radical changes were needful if the grievances that weighed upon Ireland were to be removed. The circulation of her books has been enormous, and they are still frequently reprinted both in these countries and in America.

Uniform editions of her works: (1) Macmillan, with excellent illustrations, 2*s*. 6*d*. and 3*s*. 6*d*. each; pocket edition, 2*s*., and leather 3*s*. (2) Dent, in 12 vols., 2*s*. 6*d*. each, very tasteful binding, etched frontispiece. Messrs. Routledge also publish *Stories of Ireland*; introduction by Professor Henry Morley; 1*s*.

MRS. E. M. FIELD. This author (born 1856) is daughter of J. Story, J.P., D.L., of Bingfield, Co. Cavan. Besides *Ethne*, mentioned further on, she has published *Denis* (Macmillan, 2*s*.) and several other novels.

M. E. FRANCIS. *See* Mrs. Blundell.

DR. JOHN GAMBLE. I take the following account of this writer from a note on him contributed by Mr. A. A. Campbell of Belfast to the *Irish Book Lover* (September, 1909): Dr. Gamble was born in Strabane, Co. Tyrone, in the early 'seventies of the eighteenth century. He was educated in Edinburgh. He devoted most of his life to a study of the people and characteristics of Ulster. He used to make frequent journeys on foot, or by coach, through the country, chatting with everyone he met, picking up story and legend and jest, and noting incidents. All

his writings were imbued with a deep sympathy for his fellow-countrymen. As a vivid picture of the Ulster of his day his books are invaluable. They did much to produce in England a kindly feeling for his countrymen. He died in 1831.

GERALD GRIFFIN is one of our foremost novelists of the old school. Born 1803, died 1840. Brought up on the banks of the Shannon, twenty-eight miles from Limerick, at twenty he went to London, where all his writing was done. Two years before his death he became a Christian Brother. "He was the first," says Dr. Sigerson, "to present several of our folk-customs, tales, and ancient legends in English prose." P. J. Kenedy, of New York, publishes an edition of his works in 7 vols., and Messrs. Duffy have an edition in 10 vols. at 2*s*. each.

REV. JOSEPH GUINAN. Father Guinan is curate of Ferbane, in King's County. Before his appointment to this parish he passed five years in Liverpool. This gave him "the fresh eye," the power to see things which, had he remained in Ireland, he might never have observed. His books deal with two things—the life of the poorest classes in the Midlands and the life of the priests. Of both he has intimate personal knowledge and for both unbounded admiration. He writes simply and earnestly. To the critic used only to English literature, his work may seem wanting in artistic restraint, for he gives free vein to emotion. But this is more than atoned for by its obvious sincerity.

MRS. S. C. HALL. Born in Dublin, 1800. Brought by her mother (who was of French Huguenot descent) to Wexford in 1806. Here she lived, mixing a good deal with the peasantry, until the age of fifteen, when she was taken away to London, and did not again return to Wexford. Wrote nine novels, and many short stories and sketches. Besides the three works noticed elsewhere, Mrs. Hall published, in 1838, her *Lights and Shadows of Irish Life*, said to be her best book. It consists of tales illustrating both the brighter and the darker sides of Irish life. She also published, in 1862, *The Fight of Faith : A Story of Ireland* She and her husband produced between them at least 50 volumes. Opinions as to the value of her work are very divided.

CHARLES GRAHAM HALPINE. Born 1829, in Meath. Was a Young Irelander in '48, and went to America shortly after. There he distinguished himself in journalism, in the War of Secession, and in politics. Was made a general, and became very widely known and popular in the U.S.A. He was a noted humourist. Much of his work appeared with pseudonym, "Private Myles O'Reilly." Died 1868.

EDWIN HAMILTON, M.A., B.L., M.R.I.A. Born 1849. Resides at Donaghadee, Co. Down. Author of *Dublin Doggerels* (1880). *Ballymuckbeg* (1885), *The Moderate Man* (1888, Downey), *Waggish Tales* (1897, Sealy, Bryers).

MRS. CASHEL HOEY. Born 1830. Has published more than twenty-seven volumes, e.g., *The Question of Cain* (1882), *The Lover's Creed, No Sign* (1876), *The Queen's Token, A Stern Chase*, etc.

FRANK HUDSON. This author, after many years' work for Dublin periodicals, went to London early in the 'eighties. He wrote a few Irish sporting novels of a light and humorous kind, among others, *The Last Hurdle* (1888) and *Running Double*.

GEORGE H. JESSOP. This author was born in Ireland; educated at Trinity. Went to U.S.A., 1873. Edited *Judge* (1884), and contributed to other humorous papers. Wrote some very successful plays. Has published a novel, *Judge Lynch*, and a volume of short stories: *Gerald French's Friends*. Wrote also an Irish story, *The Emergency Men*.

S. R. KEIGHTLEY. Born in Belfast, 1859. Stood (1910) as Liberal candidate for a Northern constituency. Besides the books mentioned here Mr. Keightley has also published *A King's Daughter* (1881), *The Cavaliers* (1896), *Heronford* (1899), *The Return of the Prodigal* (1900), *A Beggar on Horseback* (1906), *Rody Blake, The Silver Cross* (1898).

PATRICK KENNEDY. Born in Co. Wexford, 1801. In 1823 he removed to Dublin, and for the greater part of his life he kept a bookshop in Anglesea Street. His sketches of Irish rural life as he had known it are told with truth and with spirit, and are very free from anything objectionable. Dr. Douglas Hyde, speaking of his folk-lore, says that "many of his stories appear to be the detritus of genuine Gaelic folk-stories filtered through an English idiom and much impaired and stunted in the process. He appears, however, not to have adulterated them very much."

CHARLES J. KICKHAM. Born, in 1825, at Mullinahone, Co. Tipperary. Very early in life he threw himself into national politics; he took part in the '48 movement and afterwards in the Fenian movement. In 1865 he was arrested for his share in this movement, tried, and condemned to penal servitude for fifteen years; but he was released in 1869. Before this time he had lost both sight and hearing, but lived till 1882. He knew thoroughly and loved intensely his own place and people. He had wonderful powers of observation and a great fund of quiet humour.

RICHARD ASHE KING ("Basil"). The author is (1908) Staff Extension Lecturer of Oxford and London Universities. Has contributed a good deal to the *Cornhill* and to the *Pall Mall Gazette*, and is reviewer for *Truth*. Has written, besides *The Wearing of the Green*, noticed here, *Love the Debt*, *A Drawn Game*, *A Coquette's Conquest*, *A Geraldine*, and many others. Also a Life of Swift.

HON. EMILY LAWLESS. Miss Lawless is a daughter of the third Lord Cloncurry, and sister of the present peer.

CHARLES LEVER. Born (1809) in Dublin, of English parentage; died 1872. Is by far the greatest of that group of writers who, by education and sympathies, are identified with the English element in Ireland. He was untouched by the Gaelic spirit, was a Tory in politics, and a Protestant. "His imagination," says Mr. Krans, "did not enable him to see with the eyes of the Catholic gentry or the peasantry. He knew only one class of peasants well—servants and retainers, and he only knew them on the side they turned out to their masters. Most of his peasants are more than half stage-Irishmen." He had no sympathy with the religious aspirations of Catholics, and his pictures of their religious life are sometimes offensive. These are his limitations. On the other hand, his books are invariably clean and fresh, free from vulgarity, morbidness, and mere sensationalism. His first four books overflow with animal spirits, reckless gaiety, and fun. It has been well remarked by his biographer, W. J. Fitzpatrick, that his genius was much more French than English. After *Hinton* he is more serious, more attentive to plot-weaving, and to careful character-drawing. His books give a wonderful series of pictures of Irish life from the days of Grattan's Parliament to the Famine of 1846. Many of these pictures, though true to certain aspects of Irish life, create a false impression by directing the eye almost exclusively to what is grotesque and whimsical. Lever's portrait gallery is one of the finest in fiction. It includes the dashing young soldiers of the earlier books; the comic characters, an endless series; diplomatists, doctors, lawyers, politicians, usurers, valetudinarians, aristocrats, typical Irish squires, adventurers, braggarts, spendthrifts, nearly all definite and convincing.

SAMUEL LOVER. "Lover," says Mr. D. J. O'Donoghue, "is first and last an Irish humorist." Readers should bear this fact in mind. His humour is of the gay, careless, rollicking type. He is sometimes coarse, but never merely dull. He does not caricature the Irish character, for his sympathies were strongly Irish; but wrote to amuse his readers, not to depict Irish life. He was often accused by his friends of exaggerating the virtues of his countrymen, and it may be admitted that he sometimes did so.

WESLEY GUARD LYTTLE. Born, 1844, at Newtownards, Co. Down. Has been successively a junior reporter, a school teacher, a lecturer on Dr. Corry's *Irish Diorama*, a teacher of shorthand, an accountant, an editor. Started, in 1880, the *North Down and Bangor Gazette*, a strong Liberal and Home Rule paper. Afterwards owned and edited the *North Down Herald*.

JAMES M'HENRY, M.D., was born at Larne, 1785. Wrote much verse, e.g., "The Bard of Erin," and other poems, mostly national (Belfast, 1808); *Patrick*, a poetical tale of 1798 (Glasgow, 1810). Went to America in 1817. Died in Larne, 1845. Besides *Hearts of Steel* (first edition, 1824) he published *O'Halloran, the Insurgent Chief* (1825).

SOPHIE M'INTOSH. Born at Kinsale, where she resided for many years, until her marriage with H. M'Intosh, of Methodist College, Belfast. In her sketches she describes faithfully and vividly the people of her native town. A few of her stories have been gathered into a volume called *The Last Forward* (*I. Lit.*).

LETITIA MacLINTOCK. The MacLintock family is principally connected with Dundalk and other places in Co. Louth. We are not aware that this authoress has published any volume, but she has written delightful folk-lore contributions to various Irish periodicals, such as the *Dublin University Magazine*, 1878 (*I. Lit.*).

SEAMUS MacMANUS. Born, 1868; lives near his native place, Mount Charles, Donegal, in the midst of the people about whom he writes. He is the husband of Ethna Carbery. Besides the books mentioned further on he has written *Shuilers from Heathy Hills*, a very slender volume of stories (published in 1893); *The Red Poacher* (published in U.S.A., 1902), *The Bewitched Fiddle* (N. Y.: Doubleday, 1900), a volume of poems, and many plays.

MISS L. MacMANUS holds a distinct place among Irish authors of to-day as being practically the only writer of Irish historical fiction which is thoroughly national and Catholic in sentiment. Her books are straightforward, stirring tales, enthusiastically Irish, free from tedious disquisitions, but based on considerable historical research. She is a worker in the ranks of the Gaelic League, and in her Co. Mayo home does much for the cause of Irish Ireland. Her book, *The Red Star*, does not deal with Ireland.

FRANK MATHEW. A grand-nephew of Father Mathew, the Apostle of Temperance. Born, 1865; educated at Beaumont, King's College School, and London University. The writer of the Preface to the new edition of the *Cabinet of Irish Literature* says: "A good many people of excellent judgment look upon

Mr. Mathew as the Irish novelist we have been so long awaiting. . . . He does not write merely from the point of view of a sympathetic outsider. He has the true Celtic temperament with the advantage of education, inherited and otherwise, over the peasants of genius who have so long represented the Irish spirit."

CHARLES ROBERT MATURIN [1782-1824]. Born in Dublin, and educated at Trinity College. Was a clergyman of the Church of Ireland, and all his life the sworn enemy of Catholicism and of Presbyterianism, both of which, especially the latter, he treats unsparingly in some of his books. Besides his novels he wrote tragedies, such as "Bertram," and blood-curdling melodramas such as "Fredolpho." In his way of life he was somewhat of an oddity—the madness of genius, his admirers said—and this is reflected in his works. "His romances attracted Scott and Byron and many critics have given them great though qualified praise. Bombastic extravagance of language, tangled plots, and impossible incidents characterize them all. A remarkable eloquence in descriptions of turbulent passion is his strong point." Besides the novels mentioned elsewhere he wrote *Melmoth, the Wanderer*, "a romance of the raw-head-and-bloody-bones variety," and "*The Albigenses*, his last and best (1824), which was pronounced by *Blackwood* to be 'four volumes of vigour, extravagance, absurdity, and splendour'" (compiled from Krans and Reade). It should be noted that this writer sometimes violates good morals by indecency.

W. HAMILTON MAXWELL. Born 1792, died 1850. He was a clergyman of the Church of Ireland, with a parish at Ballagh, in the wilds of Connaught, but was largely relieved of pastoral duties by the absence of a flock. He divided his leisure between field sports of all kinds and the writing of books. *Wild Sports of the West*, *Stories of Waterloo*, and *The Bivouac* were the most successful of these; they are still much read. He tells a story capitally, with verve and spirit, and his situations are as exciting as those of any modern novelist. Maxwell was the first writer of military novels: he is the forerunner and even the inspirer of Lever. Mr. Baker describes his *Stories of Waterloo* as "a farrago of Irish stories, sensational, with a dash of Hibernian character and local colouring." This book is still to be had (Routledge, 2*s*.).

GEORGE MOORE—a distinguished poet, novelist, dramatist, and art critic—was born in Ireland, 1857, of a Catholic family of Co. Mayo, many of whose members were distinguished nationalists. He has produced some twenty books. Much of Mr. Moore's education has been acquired in France, with the result, as Dr. William Barry says, "he is excessively, provokingly un-English." At the same time he has little but scorn for things Irish. He has, as he tells us in *Confessions of a Young Man*, abandoned the Catholic Church. He may be said to be

at war with all prevailing types of religion and current codes of morality. His books bear abundant evidence of the fact. Many of them treat of most unsavoury topics, and that with naturalistic freedom and absence of reserve. They were consequently excluded from lending libraries such as Mudie's and Smith's. Many critics rank Mr. Moore very high as a psychologist and as a critic. An interesting article on him will be found in G. K. Chesterton's *Heretics*. His non-Irish stories include *Evelyn Innes*, *Sister Theresa*, *Esther Waters*, *A Mummer's Wife*, *Celibates*, *Vain Fortune*, *A Mere Accident*, etc.

LADY MORGAN. She was the daughter of a poor Dublin actor, named Owenson, and was born in 1777. Her self-reliance, gaiety, and accomplishments won her a prominent place in the literary and social life of Dublin. She married Sir T. C. Morgan, physician to the Lord Lieutenant. She protests energetically in her books against the religious and political grievances of Ireland. "Her books are a sign of the growth of a broader spirit of Irish nationality and reflect the growing interest in Irish history and antiquities" (Krans). She is said to have published more than seventy volumes. Her satires of the higher social life of Dublin are spirited and readable even to-day, but their tone is often sharp and bad-tempered. She caught well the outward drolleries of the lower classes: postilions, innkeepers, Dublin porters, etc.; but she seldom looks beneath the surface.

ROSA MULHOLLAND (Lady Gilbert). Born in Belfast, about 1855. She spent some years in a remote mountainous part of the West of Ireland. Of the rest of her life most has been passed in Ireland, where she still lives. In her early literary life she received much help and encouragement from Dickens, who highly valued her work. She has written much poetry of high literary quality and "marked by a thought and diction peculiar to herself" (*I. Lit.*). Her novels are intensely Catholic, though without anti-Protestant feeling, and intensely national. But their most striking quality is a literary style of singular purity and grace, and a quiet beauty very different from the flash and rattle of much recent writing. This, however, can hardly be said of some of her recent books for girls. Among her non-Irish novels may be mentioned *The Late Miss Hollingford*, *The Squire's Granddaughter*, *The Walking Trees*, *The Haunted Organist*. Lady Gilbert has also written many children's stories full of originality and playful fancy.

CLARA MULHOLLAND is a sister of Lady Gilbert. Was born in Belfast, but left it at an early age, and was educated in England and Belgium. The style of her stories is simple and bright, their tone thoroughly wholesome. Even when there is nothing directly about religion, they breathe an atmosphere of Catholicism. All of them can safely, and with profit, be

given to the young. Many of them are specially meant for young readers.

A. M. PORTER. Born, 1780, in Durham; died 1832. Was daughter of a surgeon of the 6th Inniskilling Dragoons, and a sister of Jane Porter, author of *The Scottish Chiefs*, etc. She published more than nineteen books. In addition to those mentioned elsewhere her *Honor O'Hara*, three volumes (1826), seems to be the only other novel of hers that deals with Ireland.

CHARLES ANDERSON READE [1841-1878]. Born near Sligo. Was an industrious and able writer, and a man full of enthusiastic admiration for Ireland, its people, and its literature. Produced numerous sketches, poems, short tales, and nine novels, the most notable of the latter being *Love's Service*; but better known is his *Aileen Aroon or Savourneen Dheelish*, of which the *London Review* said: "We are presented with a view of agrarian crime in its most revolting aspect, and there is no false glamour thrown around any of the characters. Many of the incidents are highly dramatic, while the dialogue is bright and forcible." The above notice is taken from an article by Mr. Charles Gibbon appended to the *Cabinet of Irish Literature*, edited by Mr. Reade himself.

GRACE RHYS. "Mrs. Rhys (*née* Little) was born at Knockadoo, Boyle, Co. Roscommon, 1865. She is youngest daughter of J. Bennett Little, and married, in 1891, Ernest Rhys, the poet. . . . Her novels deal with Irish life, which she knows well, and are written with sympathetic insight, tenderness, and tragic power" (*I. Lit.*).

MRS. RIDDELL. Born at Carrickfergus. Published her first book 1858, since when she has written nearly forty novels. All of these are remarkably clever, and some have been very popular. They deal chiefly with social and domestic life among the Protestant upper and middle classes. The scene is laid in London, Hertfordshire, Lincolnshire, Scotland, etc. Few deal with Ireland. We may mention *George Geith of Fen Court* (1864), *City and Suburb* (1861), *Maxwell Drewitt* (1865), *A Life's Assize* (1870), *Above Suspicion* (1875), *Too Much Alone*, *Susan Drummond*, *Race for Wealth*, *Head of the Firm*. Her books are noteworthy for the intimate knowledge of the proceedings of law which they display.

MRS. JAMES SADLIER. Born at Cootehill, 1820. In 1844 she went to Canada, where the rest of her life was spent. Between 1847 and 1874 she wrote frequently for the principal Catholic papers in America. "Each of her works of fiction had a special object in view, bearing on the moral and religious well-being of her fellow Irish Catholics." She says: "It is needless to say that all my writings are dedicated to the one grand

object: the illustration of our holy Faith by means of tales or stories." Her sympathies are strongly nationalist. Besides the books here noticed she also published *The Red Wand of Ulster*.

CANON P. A. SHEEHAN, D.D. Born, 1852. Educated at St. Colman's, Fermoy, and Maynooth. Spent two years (1875-77) on English mission in Devonshire. Parish Priest of Doneraile since 1895. His books deal chiefly with Catholic clerical life in Ireland—a subject which he was the first to deal with from within. He brings to bear on the features and problems of Irish life a deeply thoughtful and cultured mind. He does not indulge in thoughtless panegyric of Irish virtues. but touches firmly, though sympathetically, upon our national shortcomings and failings. His ideals are of the loftiest, yet never of an unsubstantial and airy, kind. His style is influenced too much perhaps in his earlier books by his very wide reading in many literatures, but particularly in Greek, German, Italian, and English. Besides the novels mentioned here, he has published two books of studies and reflections, viz., *Under the Cedars and the Stars*, and *Parerga*; also a book of poems, *Cithara Mea*, and a selection of *Early Essays and Lectures*. A new novel from his pen—*The Sunetoi*—is appearing serially in the *Irish Rosary* (1910).

E. TEMPLE THURSTON. His novels are for the most part a series of studies or rather pamphlets on the action and influence of the Catholic Church on human nature. His conclusions are usually hostile to that Church. His writings give constant evidence of misconception of Catholic doctrine. Incidentally Irish types and scenes are introduced, and the writer is fond of comments on Irish life and character. Moreover, his first four books aim at "brutal" realism, or naturalism. His recent book, *The City of Beautiful Nonsense*, is a reaction to Idealism. Besides his Irish novels, noticed below, he has written *Sally Bishop*, *The Evolution of Katherine*, *The Realist*, and other tales (more or less anti-Christian in tendency), and *Mirage*.

ANTHONY TROLLOPE. Lived in Ireland, 1841-1859, at Banagher and at Clonmel. Finished in Ireland his first two novels, *The MacDermotts* (1844), and *The Kellys and O'Kellys* (1848), both failures with the public. He claims to have known the people and was sympathetic but anti-nationalist.

KATHARINE TYNAN (Mrs. H. A. Hinkson). Born at Dublin, 1861, educated at Dominican Convent, Drogheda. Has lived for many years past in England. Her stories aim at the purely romantic. As they are not concerned with the seamy side of life, their atmosphere is almost entirely a happy one. They

are never morbid, nor depressing. They do not preach, and are not of the goody-goody type. The style is pleasant and chatty with plenty of colour, often full of the poet's vivid sense impressions. The tone is thoroughly Catholic, the sentiment Irish. Mrs. Hinkson is a very prolific writer. Besides the novels mentioned, and several volumes of poems which we hope to notice later, she has written several novels which are not concerned with Ireland, e.g., *A Red Red Rose*, *The Luck of the Fairfaxes*, *Dick Pentreath*, *For Maisie*, *Mary Gray*, etc. In choice of subject she is partial to the broken-down gentry, and to the Quakers.

ADDENDA

1798. DAMANT (Mary). Peggy. pp. 405. (Allen.) 1887.

Domestic life in North Antrim previous to, and during, the Rebellion. "Many of the facts of my little tale were told me in childhood by those whose recollection of the rising was rendered vivid by desolate homes, loss of relations, etc." (Pref.). Eschews historical or political questions. Favourable to "poor deluded peasants." Thinks little of United Irishmen who are "imbued with the poison of revolutionary principles." Well and pleasantly written in autobiographical form.

WARD (Mrs.) Waves on the Ocean of Life: a Dalriadian Tale. pp. 322. (Simpkin.) 1869.

Domestic life, with glimpses of religious and political strife, in Ulster, close of eighteenth century. Scene: Lough Erne and Antrim. Does not disparage the '98 insurgents.

CURTIS (Robert). Rory of the Hills. pp. 356. post 8vo. (Duffy.) 2*s*. [1870]; still in print.

A faithful and sympathetic picture of the peasant life and manners at the time (early nineteenth century). The author, a police officer, has drawn on his professional experiences. The tale, founded on fact, is an edifying one despite the unrelieved villainy of Tom Murdock. The influence of religion is felt throughout, especially in the heroic charity of the heroine even towards the murderer of her lover. Peasant speech reproduced to the life.

c. 1650-80 ANON. The Robber Chieftain. pp. 342. post 8vo. (Duffy.) 2*s*. [1863]; still in print.

Scene chiefly Dublin Castle. Cromwellian cruelties under Ludlow depicted, and early years of Restoration. The Robber Chieftain is Redmond O'Hanlon, the Rapparee. The Ven. Oliver Plunket is also one of the characters. Some incidents suggest Catholic standpoint, but in places the book reads like a non-Catholic (though not anti-Catholic) tract. The hero and heroine are Protestant. Full of sensational incidents, duels, waylayings by robber bands, police court scenes, tavern brawls. Also many repulsive scenes of drunkenness among the native Irish, and of murder, wild vengeance, and villainy of all kinds. Hardly suitable for young people.

Second half of 16th cent. M'SPARRAN (Archibald). The Legend of M'Donnell and the Norman de Borgos. pp. 213, close print, 16mo. (Gill.) 1*s*. [*c*. 1830]; still in print.

Writer (1795-1850) was a school-master in Derry. A tale of the struggles between O'Neills, O'Donnells, O'Cahans, M'Quillans, M'Donnells, and other Ulster septs. Scene: northern portions of Antrim, Derry, and Donegal. The work of a half-educated man. A rambling story marked by frequent lapses from literary good taste and numerous, grammatical mistakes. The peasantry talk in broad modern brogue, full of "arrah," "musha," "tare-an-ouns," etc. Shows a considerable, though undigested, knowledge of Irish history and topography. The book had considerable vogue both here and in U.S.A.

SADLIER (Mrs. James). The Daughter of Tyrconnell. pp. 160, sq. 16mo. (Duffy.) 1*s*. Still in print.

Sufferings for the faith of Mary O'Donnell, daughter of the exiled Earl of Tyrconnell, at the hands of James I., who has adopted her, and called her Mary Stuart. Persecution forces her to leave the world, and seek the shelter of a convent. Founded on a Spanish tradition recorded in MacGeoghegan's *History of Ireland*. James is painted in very dark colours; Mary is almost too good for real life.

CROWE (Eyre Evans). Yesterday in Ireland. 3 vols. containing two long stories, viz.:

1713. 1. Corramahon. pp. 600. large loose print.

O'Mahon, an Irish Jacobite soldier of fortune, is the hero. The plot consists mainly of the intertwined love-stories of men and women separated by barriers of class, creed, and nationality. Good picture of politics at the time. Hardships of Penal days illustrated (good description of Midnight Mass). Ulick O'More, the Rapparee, is a fine figure. Interest sustained by exciting incidents. Scene laid near town of Carlow.

1798. 2. The Northerns of '98. pp. 367.

Scene: Mid-Antrim. Adventures of various persons in '98 (Winter and Orde are the chief names). Feelings and sentiments of the times portrayed, especially those of United Irishmen. Battle of Antrim described. Author leans to national side.

WRIGHT (R. H.) A Plain Man's Tale. pp. 192. (Belfast: M'Caw, Stevenson & Orr.) 1904.

c. 1870. DOWNEY (Edmund). The Merchant of Killogue. pp. 369. (Downey.) New ed., 1895.

A detailed picture of life, social and political, in an Irish provincial town. The author's views are large and tolerant unspoiled by partisan bias. The picture is faithful without straining after effect. The election incidents are particularly well done, told with much humour. The author's touch is no less sure in describing scenes of pathos. The central character of the book is a careful and powerful study. "*The Merchant of Killogue* places Mr. Downey in the line of succession to Carleton and Banim, and must live when his pleasant drolleries are forgotten" (Reade).

N.B.—The note on this most important novel was accidentally mislaid, and the omission not discovered till the rest of this book was printed.

APPENDIX

Notes on some collections of Irish literature, series of Irish novels, and other helps to the study of Irish Fiction.

IRISH LITERATURE. 10 Vols. 4126 pp., exclusive of introductory essays, averaging over 20 pp.

Originally published by John D. Morris & Co. Afterwards taken over by the De Bower Elliot Co., Chicago, and brought out in 1904.

Edited by Justin M'Carthy, M.P., with the help of an advisory committee, including Stephen Gwynn, M.P., Lady Gregory, Standish O'Grady, D. J. O'Donoghue, Douglas Hyde, LL.D., J. E. Redmond, M.P., G. W. Russell ("A. E."), J. J. Roche, LL.D., of the *Boston Pilot*, Prof. W. P. Trent, of Columbia University, Prof. F. N. Robinson, of Harvard, H. S. Pancoast, and W. P. Ryan; with Charles Welsh as Managing Editor.

Scope and Object: To give a comprehensive, if rapid, view of the whole development of Irish Literature from its earliest days. In the words of the Editor it is "an illustrated catalog of Ireland's literary contributions to mankind's intellectual store."

The Choice of Extracts is determined by two canons: literary value and human interest. The Library gives examples of "all that is best, brightest, most attractive, readable, and amusing," in the writings of Irish authors. There is no dry-as-dust. The extracts comprise mythology, legend, folk-lore, poems, songs, street-ballads, essays, oratory, history, science, memoirs, fiction, travel, drama, wit and humour. The vast majority are chosen as being specially expressive of Irish nationality. Choice is made both from the Gaelic and the Anglo-Irish literatures, but the ancient Gaelic literature is given solely in translation. A volume (the tenth) is given to *modern* Gaelic literature, the Irish text and English translation being given on opposite pages. This volume also contains brief biographies of ancient Gaelic authors. The extracts are never short and scrappy, but nearly always complete in themselves.

Other Special Features: Three hundred and fifty Irish authors are represented by extracts. Of these one hundred and twenty are contemporaries, the great modern intellectual revival being thus very fully represented.

The extracts are given under the name of the authors, and these names are arranged alphabetically, beginning in Vol. i. with Mrs. Alexander, and ending with W. B. Yeats in Vol. ix.

To the extracts from each author there is prefixed a biographical notice, including, in many cases, a literary appreciation by a competent authority, and a fairly full bibliography.

Each volume contains an article, by a distinguished writer, on

some special department of Irish literature. Thus, the Editor-in-Chief gives a general survey of the whole subject. W. B. Yeats writes on Irish Poetry, Douglas Hyde on Early Irish Literature, Dr. Sigerson on Ireland's Influence on European Literature, Maurice Francis Egan on Irish Novels, Charles Welsh on Fairy and Folk Tales, J. F. Taylor, K.C., on Irish Oratory, Stephen Gwynn on the Irish Theatre, etc.

Index of authors, books quoted from, titles and subjects dealt with—exceptionally full and valuable (over 80 pp.).

Publisher's work : 1. Illustrations, over 100 (several in colour), consisting of facsimiles of ancient Irish MSS., and of ancient prints and street-ballads, portraits of Irish authors, views of places, objects, scenery and incidents of Irish interest.

2. Letterpress—large and clear type.

3. Binding—cloth, and half-morocco.

4. Price—has varied a good deal since first publication.

THE CABINET OF IRISH LITERATURE. 4 Vols. Super royal 8vo. pp. 311+324+346+369. (Gresham Publishing Co.) 8*s.* 6*d.* each. Illustrations in black and white by J. H. Bacon, C. M. Sheldon, W. Rainey, etc., and portraits. 1903.

Editors : Originally planned by C. A. Reade, who collected matter for the first three volumes of the original edition. Completed and edited by T. P. O'Connor, M.P. New edition brought out by Mrs. Katharine Tynan Hinkson.

New edition : The original edition (1879) was published by Blackie. The new edition contains about the same quantity of matter, but large portions of the original edition have been omitted to make room for new matter, which occupies the whole of the fourth volume, and a large part of the third. A new Introduction (pp. xi.-xxxiv.) has been prefixed. It is a general survey of Irish literature.

Scope, arrangement, etc. : The authors are arranged chronologically. There is first a sketch (full and carefully done) of each author's life and works; then follow extracts, as a rule very short, from his works. The principle of selection is to give such extracts as would best illustrate the author's style, to avoid anything hackneyed, and "anything that would offend the taste of any class or creed."

In the original edition there was, perhaps inevitably, little of Irish Ireland, still less of Gaelic Ireland. That has been to a certain extent remedied in the new edition. But the old edition had the advantage of containing a mass of information about little known writers and of extracts from curious and rare books.

BAKER (ERNEST A., M.A.) History in Fiction. 2 Vols. 16mo. pp. 228+253. (Routledge.) 2*s.* 6*d.* each. n.d. (? 1906.)

"A kind of dictionary of historical romance from the earliest sagas to the latest historical novel" (Pref.). Aims to include "every

good work of prose fiction dealing with past times" (Pref.). Full bibliographical particulars (date, price, publisher) are given about each book. In most cases a short descriptive note is added. The entries average seven on a page. The titles are arranged first in order of countries. Thus in Vol. i., pp. 1-128 deal with English History; pp. 129-154, with Scotch; pp. 155-167, with Irish, and so on. Vol. ii., pp. 1-56, U.S.A.; pp. 61-117, France; pp. 118-131, Germany, and so on. The books dealing with the history of each particular country are arranged in order of date. A copious Author, Title, and Subject Index is appended to each volume.[1]

BAKER (ERNEST A., M.A.) A Reader's Guide to the Best Fiction, English and American. (Sonnenschien.) 1902.

Contains 4,500 references with copious index and an historical appendix. (This last was afterwards expanded into *History in Fiction*.)

Object: "To supply a fairly complete list of the best prose fiction in English, including, not all that interests students, but all that the ordinary reader is likely to care about, with as much description of matter and style for the guidance of readers as can be condensed into a few lines of print for each book" (Pref.). Arranged in main divisions according to the nationality of the writer, and then in chronological order of publication. Criticism is throughout subordinated to description.

KRANS (HORATIO SHEAFE). Irish Life in Irish Fiction. pp. 338. (N. Y.: Macmillan Co.) 6*s.* 6*d.* net. 1903.

The author is a Professor of Columbia University.

Scope of work: A survey and criticism of the leading Irish novelists of the first half of the nineteenth century in so far as give us a picture of the national life and character.

Contents: Chap. i. A general survey of Irish society during the period treated by the novelists, e.g., 1782-1850, based on O'Neill Daunt's *Eighty-five Years of Irish History*, Justin M'Carthy's *Outline*, J. E. Walshe's *Ireland Sixty Years Ago*, Barrington's *Reminiscences*, etc. Chap. ii. The novelists of the Gentry. Chap. iii. The novelists of the Peasantry. Chap. iv. Types met with in the novels and typical incidents taken from them. Chap. v. Literary estimate. Then there is a "list of the more important stories and novels of Irish life by Irish writers whose literary activity began before 1850." Throughout copious quotations are made.

Treatment: Wholly free from bias. Marked by broad-minded, judicial spirit, thorough interest, aim, and sympathy with the subject, wide knowledge, and a remarkable gift of literary characterization. On the whole a work which I cannot praise too highly. (*Index.*)

---

[1] Another excellent book of the kind is *A Guide to the Best Historical Novels and Tales*, by Jonathan Nield. pp. 235 (Elkin Mathews), 1904.

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